



Ex Numismate aereo.

S. Gribelin Sculpsit.



Q. HORATIUS FLACCVS.

Ex Numismate aereo.

S. Gribelin Sculps.

THE
O D E S,
E P O D E S,
AND 237 b 29
C A R M E N S E C U L A R E
O F
H O R A C E,

In *Latin* and *English* ;

With a Translation of
Dr. BEN-LEY's NOTES.

To which are added
NOTES upon NOTES.

In 24 PARTS complete.

By several Hands.

Biformis Vates. Hor.

L O N D O N :

Printed for *Bernard Lintott* at the *Cross-Keys*, between the two *Temple-Gates* in *Fleetstreet*.

M DCC XIII.

OF THE
FEDERAL

OF THE



With a Provision of
NEW YORK'S NOTES

in the
of the

of the

of the

1
Dr. BENTLEY's

DEDICATION

OF

H O R A C E,

TRANSLATED.

To which is added,

A POEM in *Latin* and *English*,
inscribed to the Right Honourable
the Lord *HALLIFAX*, writ-
ten by the Reverend Dr. *Bentley*.

The FOURTH EDITION.

L O N D O N,

Printed in the Year MDCCXXV.

THE
EDITOR
TO THE
READER.

THE Design of Publishing this Translation, is to shew the Elegancies of Dr. *Bentley's* Style, and his manner of expressing himself, both in Prose and Verse, to Persons of the greatest Quality, under all the Variety of his Fortunes, when he is obliged to chuse a Patron.

There are several other excellent Translations, which shall in Time be Published instead of various Lectures.

Ad Nobilissimum

C A R O L U M

Halifaxiæ Baronem.

CAROLE, si tibi adhuc Collegi cura verusti;
Quod tamen assidue nascitur, u'que novum;
Si placuit nostro nitidus jam pumice Flaccus;
Quodque sibi vates dixerat, usque recens;
Gratia si veteris tibi pectore vivit amicus:
Unam fer multis officiosus opem.
Sume, precor, citharam nimium nimiumque tacentem;
Verbaque cum plectro fortia junge gravi:
Esset, age, Heroen, stellantique insere Olympo:
Dircausque iterum nubila tranet elor.
Nos etenim viles, corvi picaque, poëta
Vix pennas madida (turpe) levamus humo.

R. I. BENTLEY, S.T.P. Coll. Sanct.
Trin. Magister.

O CHARLES, if your old College still you love,
Which for all that still daily new doth prove;
If Horace brush'd up by us still pleaseth you,
And is, as he once told himself, still new;
If your old Friends you han't quite turn'd adrift,
Help us, ah! help us, now at this dead list:
Thy too too silent Lyre ah prithee take,
And with grave Airs strong Lamentations make;
Raise quick the Hero, stick him in the Sky,
And let the Theban Swan again soar high:
For we're vile Poets, and, the more's the Pity,
Whate'er we sing is Crows and Magpies Ditty:
Cawing and Chattering on wet Ground we lye,
And for our Bloods an Inch we cannot fly.

NOBILISSIMO ET PRAESTANTISSIMO

VIRO

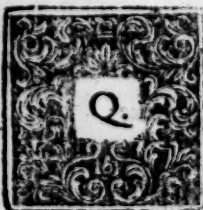
ROBERTO HARLEIO,
BARONI DE WIGMORE,
COMITI OXONII,

ET

COMITI MORTIMERO,
MAGNAE BRITANNIAE

THESAURARIO,

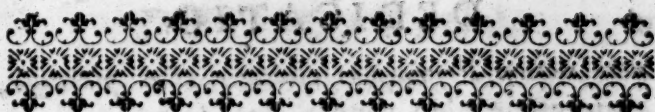
RICHARDUS BENTLEIUS.



Horatius Flaccus, VIR NOBILIS-
SIME, Lyricorum Latinorum olim
summus, hodie solus; cum jam diu
apud me non illiberali hospitio ac-
ceptus esset, ac tandem domo emi-
grare velle videretur; interrogatus

Quo tenderet & Cujus in patroni aedes se recipere co-
gitaret; ille enimvero, Se quantumvis humili ge-

neris



TO THE

Most Noble and Most Excellent

ROBERT HARLEY,

Baron of *Wigmore*, Earl of *Oxford*,
and Earl *Mortimer*, Lord High
Treasurer of *Great Britain*,

RICHARD BENTLEY

(*Sendeth Greeting.*)



Quintus Horatius Flaccus, MOST
NOBLE LORD, formerly the
greatest, now the only *Latin* Ly-
rick Poet that remains, after ha-
ving been kindly entertain'd by
me for many Years, at last seem'd
willing to get Abroad: Whereupon I asking whi-
ther he was inclin'd to go, and under what Pa-
tron's Roof he design'd to shelter himself; he rea-
dily answer'd, That how mean soever his Pedigree
was, he had had the good Fortune formerly to

A 3

please

nere natum Primoribus civitatis olim placuisse, majoresque nido pennas extendentem, praeter Polliones, Messallas, alios, opibus honoribus studiisque praecellentes, etiam CILNIUM MAECENATEM (clarissimum in omne aevum carissimumque Nomen) sic consuetudine sua sibi devinxisse, ut Convictor ei & Sodalis appellari meruerit: Huic hodie si aut similis aut secundus quispiam commonstrari sibi possit; nihil prius se habiturum, quam ut illuc continuo advolet: Se quidem, ut ad domum quondam Palatinam ipsius literis Caesaris accitum sine ejus offensione recusasse, ita nunc ad AUGUSTA Penetralia verecundari accedere: Ceterum cum magnis vixisse solitum non posse jam curata tam bene cute senioque sibi absterso humiliora sectari; sed, ut his forte temporibus (quamquam o!) Maecenati parem aliquem sperare vix liceat, infra Polliones saltem nolle descendere. Miratus equidem sum tam elegantem tamque paucorum hominum, atque necdum post tot elapsa saecula quasitae olim meritis superbiae immemorem. Vultuque ego jam tum optata pollicente, Quin bono animo es, inquam, teque illi ipsi HARLEIO, quem jamdudum voto fingere atque ambire mihi videris, tradam & commendabo; illud prius & mea & publica voce dixisse ausus, Te omnia quae vel in Maecenate tuo tantopere prae-

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please the Chief Men of the City ; That when his Wings grew too large for his Nest, he not only gain'd upon the Affections of the POLLIO's, MESSALA's, and others of the greatest Riches, Honours and Learning ; but likewise on those of CIENIUS MÆCENAS, (a Name that will be most dear and famous in all Ages) so that he was deservedly called his *Guest* and *Companion*: That if any Person equal, or second to this Great Man, could be shewn him, he would immediately fly to his Patronage ; That as he had formerly refus'd, without Offence, to come to the Palace of AUGUSTUS, notwithstanding he was invited by CÆSAR's own Letter, so he was now ashamed to appear at Court ; but having been used to live with the Great, he could not think of coming into worse Company, now he look'd so sleek and plump ; but was resolv'd at least not to converse with less Men than your POLLIO's, if in these times one could not hope to meet with such another as MÆCENAS. I was ravish'd with so polite and uncommon a Personage, and who was not unmindful of the Glory acquir'd by his former Merits. I already promising by my Looks, what he wish'd for, said, Take good Heart, and I will deliver and recommend you to that same HARLEY, with whom it has long been the Height of your Wishes and Ambition to be acquainted : And I will venture to say, in my own Name, and that of the Publick, that you shall find in him every thing that you so much admir'd, even in your MÆCENAS, or what is equal and more

praedicasti, aut paria apud Hunc Nostrum aut
 potiora reperturum. Nam ut externa illa pri-
 mum memorem, Genus dico & Imagines; sci-
 mus Hunc, pariter atque Illum Tuum, Eque-
 stri quidem loco ortum, Gente vero in primis
 splendida ac vetusta; quae & Atavos quoque
 Reges primordiis suis attingat; quae a multis
 retro saeculis saepe domi forisque magnis legio-
 nibus imperitarit; quae nusquam penitus inter-
 missa per tot aetates claritudine non modo nobi-
 lissimas quasque Regionum harum Familias cog-
 natione sibi junxerit; sed & Galliae quoque,
 parte sedem solumque mutante, HARLAEOS
 dederit proceres, tam Sagi illic quam Togae mu-
 neribus jam inde semper illustres. Ille quidem
 Tuus, intra fortunam suam & in Equestri Or-
 dine substituisse contentus, majora consequi vel ne-
 quivit vel non concupivit: Hunc Nostrum, ab-
 nuentem quidem & moras injectantem, cum vo-
 ta Civium Patriaeque discrimina, tum judicia
 REGINAE non saeculi modo sui sed omnium
 aetatum optimae perpulerunt denique, ut Sena-
 tus inferioris Princeps jam tertium lectus ad Cel-
 sistimum Ordinem vel serus ascenderet; inque
 titulos VERORUM Oxonii quondam Comi-
 tum & MORTIMERORUM Baronum de
 Wigmore, quos sibi consanguineos in stemmate
 recenset, non alienus adscisceretur. Neque ve-
 ro Sanguinis tantum, sed & Doctrinae causa
 aequum erat; ut ab Urbe bonis literis Musis-
 que consecrata Ipse omnium literatorum Decus
 & Tutela cognomen suum duceret. Jam autem
 quam tu Tuo mirificam sive Caesaris seu Pa-
 trum

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valuable. For to begin with the external Goods of Fortune, I mean his Pedigree and Family; 'tis well known, that our HARLEY, as well as your MÆCENAS, deriv'd his Original from an Equestrian Stock, and a Family of the first Rank for Splendor and Antiquity. It had its Rise from Ancient Kings, and was at the Head of Armies many Ages ago, both at Home and in Foreign Countries; which by an almost uninterrupted Glory, was not only allied to the noblest Families of these Nations; but likewise gave Noblemen of the Name of HARLEY to *France* (part of the Family having chang'd their Seat and Climate) where they have been ever since as Illustrious for Arms as for Letters. Your MÆCENAS indeed, being content to live within his Fortune, and rest in the Equestrian Order, was either unable or unwilling to rise higher: But the Wishes of his Countrymen, and the Dangers of his Country, as well as the Approbation of the *best of QUEENS*, forced our HARLEY against his Will, and doing every thing in his Power to hinder it, at last to ascend to the highest Order, after he had been thrice chosen Speaker to the House of Commons; and obliged him to take upon him the Titles which belong'd to him, of the VERE'S, Earls of *Oxford*, and of the MORTIMER'S, Barons of *Wigmore*, whose Blood ran in his Veins. And indeed it is but just, that he who is the Patron and Glory of all the Learned, should take his Title from a Town Consecrated to Letters and the Muses, as well upon the Account of his Literature, as of his Blood.

A 5

Now

trum Populive gratiam jure olim gratulatus es; cum, ut ex periculoso morbo recens convalesceras, tota cavea & orchestra laetum theatri ter crepuit sonum: Hunc Suae dicam an Humanae gentis amorem si & Nostro non minorem obtigisse dixerō; vel illa dies mihi testis erit, cum in ipsa Regia concilioque Procerum a scelestissimo omnium nec Britannae nationis sicario cultello percussus est: irritō quidem vulnere, sed haud dubie (nisi praesens Numen avertisset) letali ad praecordia futuro. Illa, inquam, dies, quam carus omnibus viveret, certissima dedit testimonia. Quo enim gemitu, qua hominum trepidatione, cum sancius ad penates suos lectica delatus est, primus ille nuntius accipiebatur? Qui erat civitatis habitus, qui singulorum animi; dum in arto diu salutis mortisque confinio (vix Sospitatore illo RADCLIVIO laetiora promittere auso) vita Illi dubia traheretur? Communi tum in uno capite periculo vel ab aemulis & adversariis veras voces eliciente. Qui vero Ipsius interea vultus, quam sui consimilis? & ad recentem ictum interritus, & ad lentam accipitemque curationem imperturbatus: tamquam vel non doleret vulnus, vel saltem ingens doloris pretium solatiumque secum ferret; cū Ipsius pectore feliciter est interceptum, quod (ut credere

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Now as you deservedly congratulated your MÆCENAS upon the wonderful Joy of CÆSAR, the Senate, and the People, when upon his Recovery from a dangerous Sickness, the whole Pit and Boxes gave a triple Clap; so if I should say, that the Love not only of this Nation, but even of all Mankind, appeared to have been no less for our HARLEY; that Day will witness for me, wherein he was stabb'd with a murdering Pen-knife by a most wicked Assassin, but no *Briton*, in the Royal Palace, in Council. 'Tis true, the Blow had not its design'd Effect; but doubtless the Wound had prov'd Mortal, if a present Deity had not interposed. That Day, I say, gave most undoubted Proofs how much his Life was valued by all; for when the News of his being carried Home in his Chair wounded was first heard, how did every Body groan and tremble; what a mournful Countenance did the whole City put on, and what a Concern sat on their Mind, whether he should die, or recover of his Wounds, and while Saviour RATCLIFFE himself durst not promise better Things? The common Danger which was then lodged in one Breast, forc'd the Truth even from his Enemies and Rivals. But how Serene was his Countenance all this while, and how like himself? He was intrepid when he receiv'd the Wound, and undisturb'd during the slow and uncertain Cure of it; as if the Wound had either not smarted, or at least brought a vast Reward and Consolation along with it to allay the Pain; because his Breast had intercept-

credere par est) in sanctissimum REGINAE
pectus quandoque destinebatur. Ubi primum
vero incolumis ad curas publicas redibat; quo
Ille occursum, qua adclamatione, quibus votis omni-
nibusque, locis omnibus exceptus est? Quid no-
tas ea tempestate Principis voces, quid Senatus
totius gratulationes commemorem? In Annales
utique ituras, neque sic subito fortuitoque ser-
mone nobis delibandas. Porro autem quas tua
aetas in CILNIO naturae doctrinaeve dotes
veris olim laudibus in caelum ferebat; sublimem
& erectam indolem, ingenium demerendis homi-
nibus natum, vigore ac lenitate mixtissimum a-
nimum, maximarum curarum sub altissimae qui-
etis specie capacem, diversissima Reip. munia pa-
ri omnia facilitate felicitateque obeuntem, lite-
rarum denique cultum promptamque semper in
eruditos munificentiam; parce tandem, Horati,
metuere, ne ex illis, aut si qua illis maiora sunt,
in HARLEIO quidquam desideres. Quippe
& Noster ad summa omnia natura formatus,
Patrisque optimi & sapientissimi praeceptis in-
nutritus, jam a teneris ferme unguiculis ea Su-
documenta dedit; quibus tum protinus quantus
hodie est sperari ac praevideri potuerat. Quis
enim vel tui meique loci, quos illa bonae men-
tis Soror ad labores quosvis subeundos vel invi-
tos quondam impulit, tam assidue acriterque li-
beralibus.

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ed that which, in all likelihood; was design'd
 against the most Sacred Heart of the QUEEN;
 But when he return'd to the Publick Affairs
 again in Health, with what Crowds was he
 attended, with what Acclamations, what Wishes
 and good Omens was he received where-ever
 he went? I need not mention her Majesty's
 Expressions upon that Occasion, nor the Con-
 gratulations of both Houses of Parliament, they
 will be recorded in our Annals, and therefore
 shou'd not be related in this hasty and fortui-
 tous Discourse. Moreover, HORACE, those
 natural and acquir'd Virtues in MÆCENAS;
 which your Age extoll'd to the Skies, are as
 eminently, if not more conspicuous in our
 HARLEY; such as a sublime and upright Dis-
 position, a Genius form'd for gaining the Esteem
 of Men, a Mind admirably temper'd with a just
 Mixture of Vigour and Lenity, seeming to be
 employed in nothing amidst the most weighty
 Affairs, executing the different Offices of the
 Commonwealth with equal Facility and Suc-
 cess; and last of all, an Esteem for Learned
 Men, and a Bounty still ready to reward them.
 For our HARLEY having been framed by
 Nature for every thing that is Great, and
 brought up in the Precepts of the best and wisest
 of Fathers, gave such promising Pledges of him-
 self from his very Infancy, by which it might
 be hoped and foreseen how great a Man he
 should be at this Day. Who in yours or my
 Circumstances, HORACE, push'd on by Po-
 verty, against our Will, to undergo any Labours,
 ever applied himself to Study with so much Ea-
 gerness.

beralibus studiis dedit operam, quam Ille spon-
te in re Paterna tam praeclara & opulenta? Quis
eorum, quibus id solum & negotio & victui est,
tot quot Ille priscorum annalium volumina, tot
leges, ritus, foedera, bella gentium pacesque, ver-
savit manu memoriaque tenuit? Neque vero,
quod in Tuo olim laudabas, utriusque modo lin-
guae sermones edidicit; sed Latinis Ille Grae-
cisque literis Hebraicas quoque junxit, raro u-
tique in illa fortuna sanctoque instituto; quo &
usque eo provectus est, ut difficilia aliquot Sacri
Codicis loca ex Judaicis monumentis egregie il-
lustraverit; quae tamen verecundus Sui aesti-
mator in scriniis premit. Jam autem quid ti-
bi ego Ejus indolem consuetudinemque praedi-
cem? Ubi laetior severitas, aut gravitate tem-
peratior comitas? Ubi pectus purius aut humi-
nus; cui, nec aerugo malignitasve inolevit,
neque contemtor ille animus commune nimis in
tam alto fastigio malum? Quis aut prospera fert
moderatus; aut, sicubi casu culpave aliena be-
ne consultata male cesserint, adversa generosius?
Quid fidem dicam & taciturnitatem; quid ora-
tionem suadendi dissuadendive semper potentem?
Quid res pene dissociabiles; tam ad subita &
acuta casuum velox ingenium, quam ubi in lon-
ginquum consulendum est cautum atque provi-
dum; tam probis candideque agentibus nudum

atque
etiam

gerneſs and Affiduity, as he did of his own Ac-
 cord, who was born to ſo noble and opulent a
 Fortune? Who among thoſe that are obliged
 by their Employment, or for their Bread to do
 this, ever turn'd over, and fix'd in his Memory
 ſo many Volumes of Ancient Hiſtory, ſo many
 Laws, Customs, Leagues, Peaces and Wars of
 Nations, as he has done? Nor has he learnt
 only, what you praiſed of old in your MÆCE-
 NAS, the Knowledge of both *Greek* and *Latin*;
 but to theſe hath added that of *Hebrew* like-
 wiſe, (a rare Example in one of ſo noble and ample a Fortune!) and has made ſuch Progreſs
 in it, as to illuſtrate ſeveral difficult Paſſages of
 Holy Scripture from the Writings of the *Jews*,
 which out of his wonderful Modesty he locks
 up in his Cabinet. Now why ſhould I go a-
 bout to tell you of his Temper and Manners?
 Where will you find a better-natur'd Severity,
 or Good-breeding better temper'd with Gravity?
 Where can you find a more ſincere and kind
 Heart; where neither Envy nor Ill-nature
 dwells, nor a haughty Mind that contemns o-
 thers; an Imperfection too common with thoſe
 in ſo high a Station? Who bears Proſperity
 with more Moderation; or, if by Chance, or
 thro' the Fault of others, things well concerted
 happen to miſcarry, who bears Adverſity with
 more Reſolution? Wherefore ſhould I men-
 tion his Fidelity and Taciturnity, or his pow-
 erful Oratory, either to perſuade or diſſuade?
 Why ſhould I ſpeak of things almoſt incon-
 ſiſtent and incompatible, a quick Invention for
 ſudden and deſperate Caſes, and a wary and
 provident Temper, when things at a diſtance
are

atque apertum, quam in versutos & veterato-
res rectissimum & tutum undique? Unum sci-
re licet ad juvanda Principis onera quasi gen-
tum & factum: qui legum jurisque patrii scien-
tissimus idem & servantissimus, cum Principi
imperii Vim, tum Civibus Libertatem publi-
cam felici connubio junctas norit tueri. Quid
porro quod tot negotia administrat otianti pene
similis; sub tanta occupationum mole vultu vi-
taeque tranquillus; & desperanda aliis agens,
sine ulla ostentatione agendi. Quid quod remis-
sionum horas & intervalla curarum, non Ille
alea nec histrionibus ceterisque voluptatibus vul-
gi, sed elegante & erudito otio solet dispunge-
re: teque, Flacce, identidem, nunc rheda iter
faciens, nunc domi ad subcisa temporum Sibi
comitem evocabit. Postremo autem, quod pene ego
primarium existimo, non tu hodie, ut olim Mae-
cenatianam, in sterilem domum concesseris, &
querelis repudiisque quotidianis turbidam; sed
amore casto concordem, pulchraque prole floren-
tissimam: ubi spectare tibi & audire dabitur
Juventutis nostrae Principes, Britanniaeque
spem geminam, EDVARDUM HARLEIUM
Baronem de Wigmore, GEORGIUMQUE
HAIUM Vicecomitem de Dupplin; ingenua-
rum virtutum ambos, animique & ingenii vel
in prima lanugine adultos; Fortunae autem in

quam
when things are in a
112

are to be consider'd? As naked and open to the Honest and Candid, as he is close and reserv'd to Tricksters and Chicaners? He alone seems to have been born and form'd for bearing the Burdens of the Prince; he who is the best skill'd in the Laws and Rights of his Country; and is at the same time the most strict Observer of them; knowing how to maintain the happy Union between the Prerogative of the Crown, and the Publick Liberties of the Subjects. What need I mention his doing so much Business, at the same time that he appears to be Idle; his perfect Tranquillity under so great a Weight of Affairs, and his doing what would drive others into Despair, without the least Ostentation of Business? What need I to speak of his spending his vacant Hours, and the Intervals from Business, not at Gaming, or in the Play-house, or other Diversions of the Vulgar; but in a Polite and Learned Leisure? At such times he will call you to him, HORACE, sometimes to keep him Company in his Coach, and sometimes in his Closet, to pass away the time. But last of all, which I take to be the chief thing, you are not now to enter into a House that is barren, like MÆCENAS's, and confounded with Quarrels and daily Divorces; but into a House where Concord is the Effect of chaste Love, and which flourishes with a beautiful Off-spring: Where you may see and hear the Chief of our Youth, and the two Hopes of Britain, EDWARD HARLEY Baron of Wigmore, and GEORGE HAY Viscount of Duplin, both Ripe in noble Virtues, Sense and Wisdom even in their Youth, and abundantly fitted

for

quam aluntur plusquam capaces; Illum tanto Parente, Hunc Socero dignissimum, qui & nunc tam ingenti Ejus imagine minime obscurantur. Neque vero id te retardet, quod in ea (pro dolor) tempora devenimus, ubi scissa dissensionibus odiisque communitate (per eos maxime qui ministros se & adjuutores Partium venditant) non virtute amplius ac bonis artibus, sed clamoribus utrimque calumniisque certatur. Ut enim olim, licet in Bruti quondam castris Tribunus, Maecenatis Augustique gratiam tenuisti, nullo ea de causa frigore imminutam: ita nec Noster speculabitur, utrinque tu ex Partibus an ex neutris nunc adveneris; Ipse medius omnibusque aequus, & egregio Publico compescens hinc vel inde nimios factiososque; qui tumultuando adipisci flagitant, quae quiete & modestia jure sibi desperent; quive inita inter paucos potentiae societate ceteris omnibus ad honores adiutum intercludunt: pernicioso ambitu (nisi primus Is eat obviam matureque occurrat) vel in ultima gladiatorum aliquando erupturo. Sed haec paullo commotius: & meliora ominabimur. Tu vero, si Domus tibi, si Dominus, si Contubernales jam placent, i propere ac pede fausto, posteramque istam & recidivam laudem laetus capesse. Vix dici potest, VIR PRAESTANTISSIME, quam his vocibus accensus gaudio-

que

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for the Fortune^a to which they are bred; the first most worthy of so great a Father, and the last of so great a Father-in-Law, who are not even at this Age obscur'd by his bright Example. Nor shou'd this discourage you, HORACE, that we are falln into those Times, in which the Community is torn with Factions and Hatreds, by those especially who call themselves the Reconcilers of Parties, and in which Noise and Calumny, not Virtue and Honesty, are the Weapons of the two contending Parties. For as of old, altho' you had once been a Tribune in *Brutus's* Camp, yet you found the Favour of AUGUSTUS and MÆCENAS not in the least cool'd towards you on that account; so our HARLEY will never mind whether you are of any, or of no Party; he himself being indifferent and just to all, and restraining the Hot and Factions of either side, for the publick Good, who expect to get by Disorders, what they justly despair of obtaining by Modesty and Peaceableness; or who by forming themselves into a Junto, consisting of a few Persons, stop up the Passage to Honours against every Body else. This is a Pernicious Corruption, and likely to break out into the utmost Violence, unless He stand in the way, and prevent it in time. But I speak with too much Warmth; and hope better things. In the mean while, if you are pleas'd with your Lodgings, your Master and your Chums, make haste, and good speed, and joyfully receive this late and newly recover'd Praise. It is hardly to be expressed, MOST EXCELLENT LORD, how much

HORACE

que delibutus Horatius, non gradu, sed cursu ad Te recta contenderit; adeo ut Commendatitias meas seu festinatione & studio sive sui fiducia neglexerit accipere. Tu tamen, sat scio, Ipsius quidem praecipue, sed & Mea nonnihil gratia, cujus notas Emendationesque secum circumfert, in Tuorum cum numero habebis. Neque enim vereor, ne haec qualiacunque sunt Nostra Tibi isto nomine viliora sint, quod a Mei Ordinis homine proficiantur. Ita nunc quidem quorundam importunitas totum gregem apud plerosque in invidiam adduxit: verum alia Tibi mens est, alia morum via: nam & omni vita antea & nunc cum maxime auctoritatem ac fidem verbo veteri facis, Qui bona fide DEUM colit, amat & SACERDOTES. Obtinebunt igitur & haec Nostra locum aliquem in Bibliotheca tua amplissima; qua (praeter parabiles illas Typographiae divitias) magno sumtu studioque collegisti vetustos omnium linguarum Codices MSStos Mille amplius & octingentos; atque incredibilem insuper Membranarum vim, cum quos Rotulos tum quas Chartas appellamus; quorum illi ad Mille reor & quingentum, hae ad tredecim Millium numerum facile assurgunt. Hic tibi instrumentorum veterum, partim in Urbe, partim rure in avitis aedibus Bramtoniae Castello (quod ab EDVARDI usque I aetate per BRYANUM

DEDICATION. 19

HORACE was warm'd at these Words, and seiz'd with Joy, so that he did not walk, but run to you; insomuch that either thro' Haste, or Study, or Confidence of himself, he neglected to carry along with him Letters of Recommendation from me. But yet I am very well assured, that you will receive him into the Number of your particular Friends, chiefly for his own Sake, and in some measure on my account also, whose Notes and Emendations he carries about with him. For I am in no Apprehension that you will value my Performance the less, for coming from a Man of my Order. In reality, the Impertinence of some has brought the whole Herd of Us into Contempt with most People; but you are of another Mind; you have other Manners; For in your whole past Life, but more especially at this time, you make good that ancient Saying, *Qui bona fide Deum colit, amat & Sacerdotes*; *He who sincerely worships GOD, also loves PRIESTS*. I hope you will allow this Book, on which I have bestow'd my Labour, a place in your vast Library; which (besides Books that are easily purchas'd at the Booksellers Shops) consists of above eighteen hundred Manuscripts in all Languages, collected with great Costs and Pains, and an incredible Number of Parchments, part of which are Rolls, and part Charters, the former amounting, if I mistake not, to fifteen Hundred, and the latter to thirteen Thousand. This Treasure of antient Deeds is kept partly in Town, and partly in the Country in your Family Seat at *Bramton Castle*, which is come down from

BRYAN

BRYANUM HARLEIUM Equitem ad seros adhuc nepotes demissum est) thesaurus adservatur: quotidiano quidem is auctu crescens, & jam nunc multo ditior futurus; nisi ad alia damna per Civiles superiore saeculo Tumultus castellis, templis, villis, nemoribusque vestris illata Bibliothecae quoque locupletissimae direptio accessisset. Maeste ea virtute, VIR LITERATISSIME; deque omni Antiquitate, cuius tamquam ex naufragio tabulas conquiris undique & conservas, perge bene mereri. Haec laudabilis Tua luxuries, haec honesta avaritia est: haec Tibi inter tot egregia non in ultimis laudum erit, qua Tu aliorum seu immensa villarum spatia, seu pictarum tabularum miracula, sive pecuniosam senectam, & exaeques & antecellas. Neque vero de vetustate solum, sed & de praesenti posteraque aetate, sicut mereris optime, ita porro mereberis: nisi (dictu nefas) desciskas atque degeneres ab infitis Familiae virtutibus; quae potentissimae olim MORTIMERANAE domus cum ob sanguinis conjunctionem tum ob viciniam amicitii implicata, ruinaeque ejus propinquitate patrimoniis suis magnam partem excussa, vel in accisis tamen rebus fortunaeque pristinae reliquiis egregios bello Duces & pace Senatores suis quemque temporibus Reip praestitit. Quis enim, ut antiquiores praeteream, Proavo tuo

THOMA

DEDICATION. 21

BRYAN HARLEY in the Reign of EDWARD the First, to his late Posterity. It is augmented every Day, and had been much richer, unless to other Losses, thro' the Civil Wars in the last Century, in your Castles, Churches, Country Seats, and Woods, had been added the plundering of a very rich Library. Go on, MOST LEARNED LORD, to enlarge your Library; and continue to deserve well of all Antiquity, whose Remains you search for every where, and preserve as from Shipwreck. This is your laudable Luxury, this your commendable Avarice; this will not be the least part of your Praise, among so many notable Subjects of it in you; That herein you not only equal, but exceed the vast Houses, the miraculous Paintings, and monied old Age of others. Nor is it of Antiquity alone, but likewise of the present and future Ages, that you deserve above all Men living, and will continue to do so, unless (which were impious to say) you depart and degenerate from the Native Virtues of your Family, which having been formerly united in the strictest Friendship to that of the MORTIMERS, both by Proximity of Blood, and their Neighbourhood, and losing the greatest Part of its Patrimony by its Nearness to that Family, in whose Ruins it was in a great measure involv'd; yet in that low Condition it always produced excellent Generals in time of War, and Senators in time of Peace: For to go no higher, where can we find a wiser Senator than your Great-Grandfather THOMAS? To whose wholsom Countels if JAMES I. had hearken'd, when he suffer'd him-

THOMA Senatore sapientior? cuius si sanis o-
lim consiliis JACOBUS ille I. ut aurem, ita
& mentem commodasset, cum novae aulae leno-
ciniis a rectis tutisque abstractus ad prava &
ancipitia prolaberetur; non utique miseranda il-
la & nefanda accidissent, quae CAROLUS fi-
lius religiosissimus Princeps postea perpeffus est.
Ille vero, praesago jam tum futurorum animo,
non rebus se civilibus immiscere amplius voluit;
sed in agros se suos recipiens honestissimo in otio
literataque senectute octogenarius ibi vixit. In-
terea tamen Avi tui ROBERTI Militis de
Balneis praeclaris operis laboribusque immo &
periculis usa Patria est; quippe qui in conven-
tu Senatorum tum praesens agebat, cum perdi-
tissima conjuratorum manus Curiam ipsam co-
mittialem simul omni cum stirpe Regia & utri-
usque Ordinis flore ac robore tantum non jam
flammis involverat. Tum vero Parentem tuum
EDVARDUM, fortissimum & integerrimum
virum, quis satis digne prosequatur? de Bal-
neis itidem Militem, sed qui nobiliores Vice-
comitis titulos delatos sibi rejecerat, sua satis
& ingenua nobilitate conspicuus. Is cum
CAROLO II Dunkerkam praesidio militari
tenendam accepisset; idque agi videret, ut urbs
ista tam natura loci quam manu munitissima
Gallo venderetur, principio summa vi in Senatu
contendebat, & (frustra obnitente aula) in in-
feriore domo perfecerat, ut Lege lata, quo alie-
nari ne umquam posset, in ditionem Regiam ha-
reditarii juris redigeretur: neque postea vel ter-
rore vel precibus vel pretio eoque ingenti perda-
ci potuit, ut incepto desisteret urbemve tradi-

himself to be led aside by the Enticements of a new Court, from right and safe ways, and fell into evil and disallowable Courses, those sad and dismal things had never happened, which his Son CHARLES, a most Pious Prince, suffer'd afterwards. He, wisely foreseeing what was a coming, henceforth withdrew from Publick Business, and retreating to his Country Seat, liv'd there till the 80th Year of his Age in a most commendable Retirement, and learned old Age. However, in the mean time, the Industry and Labours, nay, and the Dangers of ROBERT, your Grandfather, Knight of the Bath, were useful to his Country; for he was in Parliament at the time when the cursed Band of Conspirators had almost involved in Flames the whole Senate, together with the Royal Family, and the Flower and Strength of the Nobility and Gentry. But then who is able to give due Praise to your Father EDWARD, a most valiant and upright Man, likewise Knight of the Bath, but refus'd the Nobler Title of Viscount that was offer'd him; being sufficiently conspicuous for his own Native Nobility? When he was made Governour of *Dunkirk* by CHARLES the Second, and found that that Town, which was very strong both by Nature and Art, was to be sold to the *French*; he first labour'd with all his Might in Parliament (in Opposition to the Court) and got the House of Commons to pass a Resolution, That it should never be alienated, but should be a Part of the King's Hereditary Dominions. Nor could he be prevail'd on afterwards, either by Threats or Promises, or even great Bribes, to quit his former Reso-

B

lution,

ret. Praefectura igitur amotus, & successore
 sibi misso Britanniam reversus, id primum mi-
 ranti regi exposuit, Quae in armamentariis &
 horreis & cetero apparatu habueris, vel sola
 majoris esse quam quanti Ille integram urbem
 emptori addixerat: Tum deinde, non mediocrem
 numorum summam (decem millia pondo erant
 signati argenti) clam in subita obsidionis à se
 reservatam, & in arca illic ferrata relictam:
 hanc sibi Rex quamprimum advehi juberet, ne
 & ista Gallo tam quaestuosae mercaturae fieri
 accessio. Heu pietas, heu prisca fides! quan-
 tis exinde Dunkerkam proditam calamitatibus
 luimus? ut Hujus si tum monitis obtemperatum
 fuisset; eam nobis opportunam hostibusque infe-
 stam penes nos stantem haberemus, quam exci-
 dendam mox fore soloque aequandam pene sum-
 ma jam votorum & instar triumphi est. Con-
 siliine tamen plus mirer, an singularis & in ex-
 emplis hodie memorandae abstinentiae? Quam
 nullo negotio periculove ad se avertere potuit
 tam grandem pecuniam, eam Is recenti licet con-
 tumelia offensior insperatam & intactam Prin-
 cipi exhibuit. Nihil igitur novum & non Pa-
 ternum, VIR GENEROSISSIME, vel in
 Summa tua integritate atque innocentia dedisti
 nec sane ego ignatam Tibi pecuniae contemtu-
 nem, quantumlibet alioqui raram, in laudibus

lution, and deliver up the Town. Therefore being remov'd from his Government, and returning into *Britain*, upon the Arrival of his Successor, he surpriz'd the King by telling him, that the Ammunition, Magazines, and other Provisions in that Place were more worth than he had sold the whole Town for; and then, that he had reserv'd a considerable Sum of Money (Ten thousand Pound) in case of a Siege, which he had left hid there in an Iron Chest: That the King ought to send for it the very first Opportunity, lest that Accession to their advantageous Bargain should fall into the Hands of the *French* likewise. *Heu pietas; heu prisca fides! Ab ancient Piety, ab ancient Faith!* How dearly have we since paid for the delivering up of *Dunkirk*! But if his Advice had then been taken, we should have had that Place in our own Possession, from whence we could conveniently have gall'd the Enemy; the sudden demolishing of which is now almost the Sum of all People's Wishes, and equal to a Triumph. Yet I am in doubt, whether most to admire his wise Counsels, or his singular, and at this Day, unexampled Abstinence. He gave that Sum of Money untouch'd to his Prince (though his Affront was yet fresh) which he could easily, and without any Danger, have kept to himself. You have not therefore, MOST GENEROUS LORD, in the very Height of your Integrity and Innocence, done any thing that's New, or that is not Paternal. Nor do I place your innate Contempt of Money, otherwise a rare Quality, among your Praises; for which, join'd with Prudence and Sagacity,

Tuis ponendam mihi censeo: qua tamen admirabili cum prudentia & sagacitate conjuncta id nuper consecutus es; ut Te unum Fisco Regio praesidere, sibi civitas omnis plenius quam Tibi gratuletur. Te certe Aerarii frena moderante, numquam deerunt vel in his Numariae rei angustiis paratae civium voluntates; quoad omnes lentissimi belli reliquiae prospere sepeliantur. Ecquando tamen, & en!, unquam is dies illucescet, quo Europae per tot lustra in se collisae, neque proeliis solum sed & pestilentia exhaustae, laetissimus ille PACIS vultus affulgeat; majori jam viventium parti numquam conspectus? Enimvero in his armis justissime indutis, tam Principis auspiciis quam fide Sociorum, tam Ducum consiliis quam Militum virtute freti, feliciem aliquando rerum exitum spe certa praecipimus. Quid mali tamen Ductoribus hostium non merito imprecemur? quibus etiam victis bellum utile est; qui in imperiis consensescere capiunt quantumvis infelicibus; qui toties fusi ac fugati, castrisque & exercitibus atque urbibus exuti, certamen nihilominus trahunt, ut nobis vel vincendo damnosum, ita suis sibi que exitiabile. Sed bene habet, quod ad seram supplicandi confessionem redacti la Clementissima REGINA pacem tandem expetunt. Quicumque sane

DEDICATION. 27

you were made High Treasurer, at which the whole Nation rejoices more on their own account than on yours. So long as you manage the Treasury, your Countrymen will not be wanting, even in this time of Scarcity, to advance Money, till what remains of a very tedious War be happily ended. But when shall that Day come, nay it shall ever come, wherein the joyful Face of Peace, (which the greatest part now alive never saw) shall shine upon *Europe*, which for so many Years has been beating it self to Pieces, and is exhausted not only with Battels, but likewise with the Plague? But we trust, from the Fortune of our Queen, and the Fidelity of our Allies, from the Conduct of our Generals, and the Bravery of our Soldiers, that this War, most justly enter'd into, will some time or other have a happy End. How much Reason have we to pray that the heaviest Curses may light on our Enemy's Generals, who find their Account in War, even when they are beat; who wish to grow old even in the most unsuccessful Commands; who, after having been so often vanquish'd and put to Flight, and beat out of their Camps, Intrenchments and Towns, do notwithstanding lengthen out the War, which, as it is hurtful to us, is destructive to them and their Country? But it is very well, that they are at last forc'd to beg Peace of our most Gracious Queen. Whoever considers the Fate of the *Peloponnesian* or *Punick* War (which is almost the only one that comes up to ours in Length) and the Persons who then arose on both Sides, who either out of a

Peloponnesiaci vel Punici belli (quae diuturnitate cum hoc nostro fere sola certare possunt) eventus secum exputet; & exortos tum semper utrimque, qui aut prave pertinaces aut foede caupomantes coalescentem subinde pacem discuterent rumperentque, donec alterutrius demum partis vel internecionae vel perpetuae servitutis sit debellatum: Is eandem hodie funestam fatalemque gentibus vecordiam jure extimescat; cum tam multos esse ubique videat, quibus longo usu jam Bellum negotiatio est, & inter omnes pecuniarum vias quaestus uberrimus: his profecto vel aequissimis licet pauctionibus quae tandem placebere poterit? Accingere igitur, VIR SAPIENTISSIME, & in hac ancipiti tempestate quicquid virium in pectore condidisti excute & exprome. In Te omnium ora conversa sunt, in Te arrecta expectatio est. Haec momenta Te unicum Teque totum exposcunt. Hic Tibi utrimque pariter & in diversa laborandum erit; ne qui nulla pace contenti erunt, utilissimam exturbent; neu (ut saepe alias) quorum arma vicerimus, eorum arte astutiaeque in conditionibus vincamur. Tu vero utramque partem (neque vanum augurium est) plenissime exequeris; cum is sis, quem neque callidissimus ludificari queat, nec turbulentissimus de recto proposito dimovere. Adeste igitur bono cum omne, optatissimae Iani Calendae; dignus profecto dies.

wicked Obstinacy, or for base Gain, always disconcerted and broke the Measures that were taken towards a Peace, till one Party was entirely ruin'd, and the other involv'd in perpetual Slavery; whoever, I say, will reflect on these Things, will see Reason to be afraid of that dismal and fatal Distraction, which all Nations at this Day are possess'd with; when he finds so many every where, to whom War, by long Practice, is become a Trade, and the sure Way of heaping up Treasures of Money. Now what Peace, I beseech you, even on the most advantageous Conditions, can please those Men? Set about that Work then, MOST WISE LORD, and exert your utmost Force and Skill in this dangerous Season. The Eyes of all Men are fix'd upon you, and their Expectation rais'd, These weighty Affairs call for you alone, and require your whole Strength. You must labour equally both ways at the same time, lest those who will be contented with no Peace, prevent the very best one; or lest (as it often happens) we be bubbled by the Cunning and Tricks of those, whom we have overcome in the Field. But if I am not mistaken in my Prophecy, you are perfectly fitted to prevent both, since the arrantest Trickster cannot deceive you, nor the most turbulent drive you from your upright Intentions. Thrice welcome then, thou most desired First of *January*! A Day truly worthy of the auspicious Beginning of a Congress appointed for so great an Affair; a Day from which we shall date the Happiness of this, and of the following Years; from
which

dies, quo Conventibus de re tanta indictis aspiciatur detur exordium; quo totus ille & insequentes anni feliciter fausteque decurrant; quo, in hac longa armorum serie res dudum desitae & sepultae, sua Populis quies, suus Literis honos, sua denique Commerciis praemia redintegrentur. Jam nunc fallor an clamores ego nauticos & ovantem strepitum audire mihi videor; jam rates navalibus diripiuntur; jam merces variae convolant & regnator omnium Pannus; Tua VIR MAXIME providentia Tuisque ventis ad Oceani sinus ultimos & grava pretiosis metallis arva convehendae. Ita quidem inique comparatum est; antiqua veneratione prosequimur, praesentia livore deprimimus: aderit tamen tempus, cum omnia omnium instituta pulcherrimum hoc Tuum reperire fulgore suo praestinguet: in quo cum omnia prorsus mirifica sunt nihil majus tamen admirari subit quam saluberrimam Ne David[em]; qua & aere alieno fidem publicam liberaisti, idemque (quod homines sua sponte nunquam aggressi essent) ad Commerciorum incrementa Britannicaeque opes immensum olim augendas blandissima necessitate convertisti. Quid porro residuum est, nisi ut cum alios omnes jam longe post Te reliqueris, Tecum postea certamen instituas? En stadium, quod timide ingrediaris! En palmas quam difficillime auferas! Effice tamen, si po-

DEDICATION. 31

which Peace shall be restor'd to the People, a just Value put on Learning, and lastly, great Gain got by Trade: Things that have been forgot and buried, in the Course of this long War. I fancy I now hear the Noise of Seamen, and their Triumphant Shouts; now I think I see the Ships drawn out of their Harbours; I think I see Merchandises of all kinds fly together, and the chief of all, our Cloth, to be carried under the Direction of your Providence, and of your Winds, to the most distant Shores, and to Countries abounding with Mines of precious Metals. Such is the unjust State of Things, that what is past is esteem'd and valu'd, and what is present is crush'd under the Load of Envy. But the Time will come, when this admirable Project of yours shall far outshine all the Inventions of others, that have gone before you. And as every thing in this Project is wonderful, so nothing in it is to be more admired than that salutiferous Credit, by which you have freed the Publick of Debt; which you have so managed as that it will turn to the vast Increase of Trade and Riches in *Britain*, by a most pleasing Necessity, which the People of themselves would not have undertaken. What then remains for you to do, but that, since you have left all Mankind vastly behind you, you now enter the Lists with your self? This is a Stage you have reason to be afraid to enter upon! This a Prize which it will be very hard for you to carry away! But endeavour, if you can, or if human Virtue is capable of it, to make your future exceed your past

teris, siue humana virtus id recipit, ut praeterita Tua venturis exsuperes. Inque his, ut ad mea me sacra referam, respice oro rem Literariam; afflictam sane atrocitate licentiaque temporum, atque aegre admodum ex ingruentis barbariae diluvio caput fessum exserentem. Si quaeris subscribi statuis PATER ACADEMIARUM; si dicto Principis fidem imples, quo LITERATORUM FAUTOR, publice audivisti; haec Te cura quandoque tangat: haec edera inter olivas tuas circum tempora Tibi serpat. Sic Te Deus Opt. Max. domumque Tuam diu sospites conservet: sic quam hodie habes magnitudinem, illibatam ad sepulchrum sero deferas: sic Tuos Tibi superstites habeas, Filium ac Filias parvulosque duos ex filia Nepotem; quorum alter a matre adhuc dulce rubet, alter dimidiatis jam verbis Te Avum salutare gestit; festivi ambo amabilesque, & expressissima Parentum effigies; quique mira natalium felicitate materno genere STAFFORDOS Angliae, paterno HAIOS Scotiae Constabularios complexi, id summi olim fastigii Vocabulum ex utroque sibi regno hereditarium ducunt. Vale, VIR NOBILISSIME, & feliciter rem gere. CANTABRIGIAE e Collegio S. TRINITATIS, MDCCXI sexto Idus Decembres, ipso HORATII die Natali.

F I N I S.

past Actions: And in the midst of your Affairs (that I may return to that wherein consists all my Religion) vouchsafe to look, I beseech you, on the State of Learning, that languishes, under the Atrocity and Licentiousness of the Times, and is scarce able to lift up its Head in this Deluge of encroaching Barbarity. If you would have Statues erected for you, as a PATER ACADEMIARUM; If you would make good the Words of your Prince, when She publickly call'd you FAUTOR LITERATORUM, let the Interest of Learning be your Concern; let this Ivy twine about your Temples, in the midst of your Olives. So may Almighty God take you, and all your Family, under his Protection; and so may you late carry to the Grave with you that unsullied Greatness, which you have at this Day: So may your Children survive you, particularly your Son and Daughters, and your two little Grandsons by your Daughter, one of which is yet reeking red from his Mother, and the other with half form'd Words endeavouring to call you Grandfather: Both sprightly and lovely Boys, the most exact Pictures of their Parents; and who have this wonderful Felicity in their Birth, That they are descended, on the Mother's Side, of the STAFFORDS, Constables of *England*, and, on the Father's Side, of the HAYES, Constables of *Scotland*, and derive that Hereditary Name, which formerly was most honourable from both Kingdoms. From the College of the Holy and Undivided Trinity in *Cambridge*, in the Year MDCCXI, the 7th of December, Horace's Birth-Day.

The END.

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THE
L I F E
O F
H O R A C E.

Written by *Suetonius*.

ORACE was of *Venussum*, and, as he says himself, Son of a Free-Man, who had been a Collector of Taxes ; but he was thought to have been the Son of one who dealt in Puddings and Sausages, because a certain Person one Day scolding at him, said to him, *How often have I seen your Father wipe his Nose with his Elbow ?* In the Philippick War, *Brutus* drew him into his Party, and made him a Tribune in his Army. After the Defeat of that Army, he bought the Secretary of the Exchequer's Place. The first Thing he aspir'd to was to get into the good Graces of *Maccenas*, which he soon obtain'd and

The LIFE of HORACE. 3

and then he insinuated himself into the Favour of *Augustus*, and ever after had a considerable place in the Heart of that Prince, and in that of his chief Minister. The Friendship which this Favourite had for him, abundantly appears in these Verses: * *My dear Horace, if I don't already Love you, as much as I do my own Bowels, I wish you may see me as dry and wither'd as Hinnus.* But his Affection for him appears yet more in that little Sentence which he wrote to *Augustus*, when he was on his Death-Bed: *I conjure you to be as mindful of Horace as of me.* *Augustus* offer'd him the Secretaryship, and wrote to *Mæcenas* to that Effect, in the following Words: *Hitherto I have been able, without the Assistance of any Person, to write to my Friends; but being now overwhelm'd with the Weight of Business and Infirmities, I wish you would bring your Horace to me. He will then leave your Table, where he is only a Parasite, to come to my Royal Table, and will help me to write my Letters.* He was not in the least displeas'd at *Horace's* refusing this Office, but continu'd to be his Friend as much as ever. There are some of his Letters yet extant, which are a sufficient Proof of this, out of which I have taken what follows: *Prithee take some Liberty with me, as if you were my constant Guest, and don't be afraid of offending me: For you know very well,*

* *Ni te visceribus meis, Horati,
Plus jam diligo, tu tuum sodalem
Hinno me videas strigiforem.*

that I wish you would live with me in this manner, if your Health could permit. And in another Letter; Our Friend Septimius can inform you after what Manner I remember you; for I happen'd to speak of you before him. Altho' you were so proud as to despise my Friendship, yet I do not return your Contempt of it by a reciprocal Contempt. Besides, in other Letters, he rallies him, calling him *the little Debaucher*, and *the very agreeable little Droll*. On two different Occasions he made him very rich Presents; he lik'd his Verses so well, and was so much perswaded that they would come down to the latest Posterity, that he not only order'd him to compose the *Carmen Saeculare*, but likewise to sing the Victory of *Tiberius* and *Drusus*, and oblig'd him, for this Reason, to add a Fourth Book to the other three which he had publish'd a long time before. And after he had read some of his *Sermones*, he was offended that he had made no Mention of him, and complain'd of it in these Terms: *I would have you know that I am angry with you, that in most of your Writings you don't address to me. Do you apprehend that one Day it will be a Blemish upon your Reputation, to be thought to have been one of my Friends?* And by this he drew from him the Eclogue which begins thus: *Since you alone, Augustus, sustain the Weight of so many great and important Affairs, since you defend this Empire by your Arms, since you reform it by your Laws, and adorn it with good Manners, I should sin against the Publick, if I trespass'd upon your precious Minutes by a long Discourse.* He

The LIFE of HORACE. 5

was little and plump, as he says of himself in his Satires, and as *Augustus* says of him in this Letter: *Dionysius brought me your little Book, and such as it is, (not to complain of its Brevity) 'tis very acceptable to me. You seem to be afraid lest your Books should be bigger than your self; but what you want in Stature you have in Plumpness: and nothing hinders but that you may write in a little Box, for your Book and you are much of a Size, and 'tis, like your Belly, very thick.* He spent most of his Time in his little Country House, in the Country of *Sabinum*, or *Tibur*, and his House is yet to be seen near the Grove of *Tiburnus*. Some Elegies under his Name have come to my Hands, and an Epistle in Prose, in which he seems to recommend the Care of his Fortune to *Maccenas*; but I am of Opinion they are spurious; for the Elegies are but vulgar, and the Epistle obscure; a Fault he was never guilty of. He was born on the 8th of *December*, under the Consulship of *L. Cotta* and *L. Torquatus*; and died in *December*, when *C. M. Censorinus*, and *C. A. Gallus* were Consuls, in his 57th Year, having nam'd *Augustus* for his Heir, his Illness not permitting him to sign a Will. He was buried at the farther End of the *Esquiline*, near the Tomb of *Maccenas*.

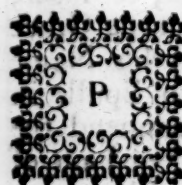
PRAE-



PRAEFATIO

A D

LECTOREM.

 **P**AUCA sunt, Lector benevole, de quibus certiore te fieri velim, priusquam Horatium meo munere, nisi fallor, meliorem nunc cultiorem, que in manus tibi sumseris. Cum ante aliquot annos provinciae cuidam admotus essem; ubi aliena negotia; curaeque molestissimae per caput quotidie salientes, severiora omnia studio de manibus mihi excusserant: constitui mecum, ne Musarum me amorumque veterum oblivio prorsus caperet, ameniorem quempiam Scriptorem edendum mihi sumere, levioris operae materiaeque, quae animum tranquillum & defaecatum non tam requireret, quam efficeret: quaeque horis subcissivis edolari, & mille interpellationes sine gravi damno pati posset. Ante alios autem placuit HORATIUS; non quod in eo plu-

THE
PREFACE.

Kind Reader,

BEFORE thou tak'st *Horace* into thy Hands, who is both the better and handsomer for the Pains I have bestow'd upon him, 'tis fit I acquaint thee first with a few things. Having been several Years ago advanced to a certain Post, in which Affairs foreign to my Province, and the most perplexing Cares continually distracted me, which forc'd me to lay aside all serious Studies, I resolv'd with my self, lest I should forget the Muses, and my old darling Companions, to undertake the publishing of some entertaining Author, whose Matter did not require much Pains or Thought, which rather made than call'd for a Mind perfectly easy, and free from Cares; and whose Meaning might be fish'd out at one's leisure Hours, and suffer a thousand Avocations without much Disadvantage. Of all others that I could think of, *Horace* was the Author who pleas'd me best; not that I expected to find

ra, quam in alio fere quovis seu Latino siue Graeco, restituere me & emendare posse considerem; sed quod is omnium veterum maxime vel merito suo vel genio quodam & placendi sorte in manibus hominum pectoribusque haereret. Formam vero & institutum operis sic mihi definivi terminisque his circumscripsi; ut ea sola attingerem, quae ad sanitatem sinceritatemque Lectionis pertinerent: cetera illa pluraque, quae ad Historiam & Mores antiquos grandem illam Commentariorum silvam & instrumentum spectarent, prorsus praeterirem. Per me quidem eruditus viris, qui in illo stadio decurrerunt, suus honor saluus esto: utilissimam sane operam navarunt; quae nisi ab illis occupata foret, jam nunc necessario impendenda esset de integro; sine qua aditum tibi patere ad haec Nostra frustra speraveris. Sic enim se res habet: diffusa illa lectio & eruditio, veterisque totius Latii & Graeciae notitia, quae in illa studiorum materie totum constituit, in hac Nostra partis duntaxat infirmiae & initiorum apparatusque locum obtinet. Omnia quippe tibi ista in numerato esse prius oportet, quam de quovis Scriptore sine dementissimae temeritatis nota censuram agere audeas: est & peracri insuper iudicio opus; est sagacitate & ἀσχινοία; est, ut de Aristarcho olim praedicabant, divinandi quadam peritia & μαυτις quae nulla laborandi pertinacia vitaeve longinquitate acquiri possunt, sed naturae solius munus.

find more Room for Corrections and Emendations in him, than in any other *Greek* or *Latin* Writer ; but because by his Worth, Genius, and a certain Art of pleasing, he had the good Luck to charm every body more than any other of the Ancients. But the Form and Design of this Work I confin'd, and circumscrib'd within these Limits ; only to restore the true and genuine Reading, and not to meddle with what regarded History or ancient Customs, that vast Furniture of Commentaries: I am not for detracting in the least from the Glory of those learned Men, who have laid out their Study this way, and whose Labours in this respect have been very useful. We must have begun there, unless they had already prevented us ; and it would have been in vain to expect what we now offer, unless they had first cleared the Way. The whole Matter stands thus : That extensive Reading and Erudition, and the Knowledge of both the *Roman* and *Greek* Literature, which comprehends the whole of that kind of Studies, deserve to be esteem'd only as the meanest Part, and as the Beginnings and Rudiments of our Performance. For you must first be Master of all these, before you can pretend to judge of any Author, unless you would be guilty of the highest Presumption. Besides, one must have a very accurate and piercing Judgment, a Sagacity and Acuteness, and, as was said of *Aristarchus* of old, a certain *Μαρίστην*, and Skill in Divining ; which can never be acquir'd by the utmost Industry, or Length of Time, but are owing to the Bounty of Nature, and the Felicity

re nascendique felicitate contingunt. Inde est, quod, cum in ceteris disciplinis eventus laboribus votisque respondeat; contra in hac Critices polaeſtra, ex tam multis, qui libris studiisque inſeſcentes per integram vitam hoc ſaxum voluerunt, exſtiterunt oppido pauci, qui ſperatum ſibi apud poſteros nomen nanciſci valuerunt. Et tamen, ne id forte neſcias, longe longeque difficilius eſt hodie, quam ſuperioribus erat annis, emendationes conſcribere. Ita omnia illa, quae ex ſcriptorum Codicum collatione clare & alio ſe ingerebant, praedep̄ta jam ſunt & anticipata: neque quidquam fere reſiduum eſt, niſi quod ex intima ſententiae vi & orationis indole ſolius ingenii ope ſit eruendum. Plura igitur in Horatianis his curis ex conjectura exhibemus quam ex Codicum ſubſidio; & niſi me omnia fallunt, plerumque certiora: nam in variis Lectionibus ipſa ſaepe auctoritas illudit, & prava emendaturientium prurigini abſtunditur; in conjecturis vero contra omnem Librorum fidem proponendis & timor pudorque aurem vellunt, & ſola ratio ac ſententiarum lux neceſſitasque ipſae dominantur. Quid quod, ſi ex uno alterove Codice diſcrepantem aliis ſcripturam expromas, ſtra es ſi unico duobuſve teſtibus adverſus ceterum fidem facere poſtulas; niſi tot argumenta

P R E F A C E. 11

city of Birth. And this is the Reason, that in other Studies the Fruits are answerable to the Hopes and Pains bestow'd upon them; whereas, in the School of Criticism there have been so very few among the many who have spent their whole Life, and grown grey in Reading and Meditation, that have been able to acquire Fame, by engaging in this difficult Task. Nor would I have you ignorant, that it is infinitely more difficult now, than it was in former times, to write Emendations. Every Thing that was clear and obvious upon collating Manuscripts, has been already observed and anticipated; and there is scarce any thing left for us to do, but to beat our Brains, in order to squeeze out a conceal'd Meaning, and enter into the Genius of an Author. Therefore in these our Labours upon *Horace*, a great deal more is owing to Conjecture, than to the Assistance of Books; and, if I mistake not, what arises from Conjecture is much more certain than what is founded upon the Authority of any Books; for in various Readings the very Authority often imposes upon, and flatters the depraved Itch of your pitiful Emendators; whereas both Fear and Shame put us upon our guard, and make us cautious how we advance our own Conjectures against the Faith of all Books; and Reason alone, the Evidence of the Sense, and pure Necessity govern us in this Matter. Certainly, if you produce a Reading out of one or two Books, which differ from others, you are to be condemn'd, if you prefer the Testimony of one or two Witnesses to that of a hundred, unless

muniveris, quae vel sola pene sine Codicis testimonio ei rei probandae sufficere possint. Noli itaque Librarios solos venerari: sed per te sapere aude, ut singula ad orationis ductum sermonisque genium exigens ita demum pronunties sententiamque feras. Enimvero haud animi me fallit, tot in Flacco emendationes iniquis oculis plerisque aspecturos, nec nisi vi & ingratis receptas tam diu lectiones veteresque avias sibi revelli passuros. Quippe in aliis auctoribus minus sibi tritis pro libitu id fieri non aegre tulerint; in hoc, quem jam inde a pueritia dies noctesque versarunt, quemque intus & in cute se novisse opinati sunt, tot jam menda detegi, tot absurda sensusque cassa redargui, quasi convicium sibi factum interpretabuntur. Horum ego ut praejudicio & ἀνδολῆν occurrerem; fuse pleraque & prolixo praeter morem meum in adnotationibus deduxi: ut vel indignantes ac reluctantes cum rationum pondere tum exemplorum numero obruerem, inque meam tandem sententiam vel obtorto eos collo traherem. Hoc rogo in memoria habeat eruditior Lector & acutior; siquando forte, cum duobus verbis rem pervinci potuisse putet, ex longo tractu

unless you can strengthen it with such Arguments, as wou'd of themselves be sufficient to prove the Matter in question, almost without the Help of Books. I wou'd not therefore have you pay a blind Veneration to Dealers in Books alone ; but dare to think for your self, that so you may at length be able to pronounce, and give your Opinion, after having examin'd every thing according to the Thread of the Discourse, and the Nature of the Subject. I am well appriz'd, that a great many will look upon my E-mendations on *Horace* with an evil Eye, and will very hardly part with ancient Mistakes, and Readings so long received. However Passive they may be in the case of other Authors, with whom they have not made so familiar an Acquaintance, yet they will look upon it as an Affront designed against them, when they find so many Faults detected, so many absurd and senseless Things condemn'd in one whom they have turn'd over Night and Day, and whom they believ'd they perfectly understood. In order to remove the Prejudice and Wavering of these Men, I have, contrary to my wonted Custom, explain'd many Things at great length in my Annotations, that so I might bear down even the most stubborn and backward, both with the Weight of Reasons, and the Number of Examples, and drag them into my Opinion in spite of their Teeth. I desire one Favour of my learned and clear-sighted Reader, That after, perhaps, he is weary with reading a long String of Annotations, he may not ima-

tractu adnotationis fastidium eum ceperit. Non
 raro tamen etiam data opera brevior contractiorque
 fui; partim taedio ut fieri solet furtim obrepente,
 partim consulto viribus parcens & quae in promptu
 mihi erant opes dissimulans: ut ne ubique iudi-
 cii hominum diffidere viderer, utque stolidi &
 ad depugnandum parati se in laqueos inopinantes
 induerent, risum jocumque nasutieribus da-
 turi. Qualiacumque vero haec sunt, aestivis tan-
 tum mensibus (ita tamen ut uno alteroque bien-
 nio fuerint prorsus intermissa) & primo impetu
 ac calore sine lima curisve secundis descripta, su-
 madida fere charta (ut nemini hic meorum non
 compertissimum est) ad typographos deferenda
 tur. Neque enim aut animus aut otium ero-
 calamistris illa inurere; nec tanti emerim je-
 nam illam obscurae diligentiae laudem; ac po-
 debat praeterea nugis calamiq; lusibus pondus
 velle addere, & ἐμὴ φάσιν quod aiunt μύεον;
 tamen, uti spero, ut nec sermonis puritatem, ne-
 ordinis lumen, neque rationum vim & perspi-
 cuitatem vel in his αὐτοῦ ἀξιώσεσιν desideres. Po-
 ro autem, ut scias quibus opibus instructus per-
 culosae huic me operae accinxerim; praeter
 tuftos illos codices Lambino, Pulmanno, Cras-
 quio, Torrentio, Bersmanno, Statio, aliisque
 versatos olim & excussos, aderant & mihi Ma-
 branæ veteres minime poenitendae. Vetustissimæ

gine the whole Business might have been dispatched in two Words. Nevertheless, I have studied Brevity in several Places; partly thro' Weariness, which crept upon me unawares, as is usual in such cases, and partly on purpose, being willing to conceal my Strength, and hide the rich Stores I had in reserve, that I might not seem to distrust my Reader's Judgment; and that Fools and rash Assailants might fall unawares into the Snare I had laid for them, and so become the Jest and Sport of the more Sagacious. These my Labours, such as they are, were performed in the Summer Months (but intermitted for four whole Years) and wrought off in the first Sally and Heat, without any After-polishing, or Revising; and thus carried to the Printer's before the Paper was well dry, as is very well known to all my Friends in this Place. For I had neither Leisure nor Inclination to flourish and make any Figure in this Work; nor was I willing to pay so dear for that empty Praise of obscure Diligence; besides, I was ashamed to seem to have made a Burden of the Bagatelles and Play of my Pen, and as they say *ἐν παντὶ μέγαν*. Nevertheless, I hope, that in these hasty Sheets there is neither wanting Purity of Language, nor Light of Order, nor Force and Perspicuity of Arguments. Moreover, that the Reader may understand with what Helps I was enabled to go thro' with this difficult Work; besides those ancient Copies which *Lambinus*, *Pulmannus*, *Cruquius*, *Torrentius*, *Bersmannus*, *Statius*, and others made use of, I had likewise very good Ancient

mum sane exemplar annorum facile DCCC, cui
 tamen Epistolarum & Sermonum pars magna
 deerat, suppeditavit & huc transmisit prestan-
 tissimus Graevius ὁ μακάριος; post ejus obi-
 tum in Bibliothecam Serenissimi Electoris Pala-
 tini cum reliqua ejus libraria supellectile con-
 cessit. Alterum supparis aetatis in Bibl. Lei-
 densi contulerat ὁ κερταχάτατος Nicolaus Hein-
 sius, ut & Zulichemianum annorum DC: quo-
 rum varias lectiones descriptas manu Hein-
 sii, conjecturis quoque ejus identidem interpositis, di-
 sertissimi Viri Petri Burmanni comitate nactus
 sum. Vossiani, prioribus illis optimis non infe-
 rioris, & Markiani qui Epistolas modo haber,
 lectiones serius paulo in manus venerunt, opera
 eruditi juvenis Abrahami Franckii in Bata-
 via descriptae. Ex Britannicis, quos omnes
 ipsi oculis usurpavimus, palmam facile ausuri
 Codex Collegii Reginensis Oxonii, DCC anno-
 rum & ab omni parte integer: post hunc Liber
 e Bibliotheca Regiae Societatis Londini, alter
 Petrensis Domus Cantabrigiae, tertius Collegii
 Magdalenensis Oxonii, quartus Viri ornatissimi
 Rogeri Galei, quintus Reverendi admodum E-
 piscopi Eliensis, qui sub initiis Typographiae scri-
 ptus est eadem plane manu ac alter e Collegio
 Regio Cantabrigiae, qui falso praeconio Bembi-
 nus venditatur. Praeter hos & alii plures ac-
 cesserunt, qui partem tantummodo Horatianorum
 operum

P R E F A C E. 17

Manuscripts. The most excellent *Gravius* sent
 over to me a most Ancient MS, at least 800
 Years old, but which wanted most of the Epi-
 stles and *Sermones*, which (after his Death) with
 the rest of his Books, was given to the most
Serene, the Elector of Palatine's Library. That
 excellent Critic, *Nicolas Heinsius*, furnished me
 with another of about the same Age out of the
Leyden Library; as likewise with one from *Zu-
 leheim* 600 Years old; the various Readings
 of which, written with *Heinsius's* own Hand,
 and his interspers'd Notes, that excellent Critic
Peter Burman was pleas'd to communicate to
 me. I afterwards receiv'd the various Read-
 ings of *Vissius's* Copy, which is not inferior to
 any of the former, and Mr. *Mark's*, which con-
 tains only the Epistles, both wrote by that learn-
 ed young Man *Abraham Frank* in *Holland*. Of
 those that are in *Britain*, (all which I have per-
 us'd) that which belongs to *Queen's College* in
Oxford is undoubtedly the best, which is 700
 Years old, and perfectly compleat; next to this
 is the Book in the Library of the Royal Society
 at *London*, that in *Peter-House* in *Cambridge*, a
 third in *Magdalen College* in *Oxford*, a fourth
 belonging to the learned *Roger Gale*, a fifth be-
 longing to the Right Reverend the Bishop of
Ely, wrote about the Beginning of Printing,
 written by the same Hand with another in
Kings College in *Cambridge*, which is falsly as-
 scrib'd to *Bembus*. Besides these, I likewise had
 the Use of many others, which contain'd only
 a Part of *Horace's* Works; as that which be-
 long'd

18 P R A E F A T I O.

operum continebant; Battelianus, ex Museo Cl. Joannis Battely Archidiaconi nuper Cantuariensis, cui Epistolae omnes, & Sermones aliquot libri Ildi desunt; alter e Bibliotheca Regia, Sermones & Epistolas Artemque complexus, cui plane geminus est ab eodem Librario descriptus in Collegio Magdalenensi Oxonii. Eadem fere habent tria exemplaria ex Collegio nostro S. Trinitatis; Carmina vero & Epodos Bodleiani duo & Vigorniensis; Artem autem Poeticam Vigorniensis alter & Digbeanus Oxonii, & Moreti liber a Nic. Heinsio olim collatus. Porro etiam vidimus, quas e Codice Colbertino Letitiae varias exscripserat lectiones vir celeberrimus Edvardus Bernardus, & e Franckerano nescio quis; verum utraque pauculas tantum & leviori cura. Has omnes manu exaratas Codices, quos seu ipsi excussimus, sive amicorum bene scio nunc primum literato orbi exhibemus. Nostorum subinde vocabulo indicamus, ut & aliis editoribus solemne est: quod ideo hic mendum erat, ne cavillator aliquis cornicum hic oculos gestiat configere. Neque vero Editionum vetustas omniumque principes negligendas mihi existimavi, Venetam anni MCCCCLXXVIII & Argentinensem Jacobi Locher poetae laureati anni MCCCCXCVIII; quas Nobilissimi Viri CAROLI Sunderlandiae Comitis illustratissima bibliotheca mihi suppeditavit; quarumque haec non ex exemplaribus Italis jamdudum

editi

long'd to the famous *John Betteley*, sometime Arch-deacon of *Canterbury*, which wants all the Epistles, and some of the *Sermones* of the 2d Book ; and another in the *Queen's Library*, containing all the *Sermones* and Epistles, a perfect Copy of which wrote by the same Hand is in *Magdalen College* in *Oxford*. There are three Copies in our *Trinity College*, which contain the same things ; and the two *Bodleian*, and that at *Worcester*, have the *Carmina* and the *Epodes* ; but another at *Worcester*, and the *Digbeian* at *Oxford*, and *Moretus's*, formerly collated by *Nic. Heinsius*, contain the *Ars Poetica*. I have likewise seen the various Readings which *Edward Bernard* wrote from the *Colbertine Copy* at *Paris*, and those which I know not who wrote from that of *Francker*. All these MS Copies, which I have either examin'd my self, or which I now present to the World for the first time by the Assistance of my Friends, I from henceforth call *Mine*, agreeably to the manner of other Editors ; which I thought proper to advertise in this place, lest some Caviller should endeavour to take an Advantage of me. Nor did I think the Ancient Editions, and which of all others are the best, were to be neglected, especially the *Venesian* of the Year 1478, and the *Argentine* of *James Locher*, Poet-Laureat, of the Year 1498 ; both which I had out of the choice and vast Library of the most Noble *CHARLES* Earl of *Sunderland* ; and the last of which was not Printed from the *Italian Editions* published a long time before,

editis, sed ex manuscriptis Germanicis expressa est. Accesserunt his ex Bibliotheca Regiae Societatis, altera Veneta anni MCCCCXC, in qua prima ut opinor Scholiastae Veteres Acron & Porphyryon comparuerunt; & Acronis exemplum scriptum, quod olim erat sua aetate celeberrimum viri Bilibaldi Pirkheimeri. Ceterum ubicumque vel ex codicibus vetustis vel ex ingenio facile verba restitimus, ut omnino in ipsum quem vocant Contextum ea recipi oporteret, id caute & pudenter rem gessimus, ut ne minimum quidem a probatissimis editionibus deflexum nobis sit, quin receptam simul lectionem in ima pagina posuerimus; adeo ut uno lector conspectu tam novam hanc quam superiores editiones non sine magno suo commodo & voluptate contemplari queat. Ut enim stulta eorum supersticio est, qui nihil quicquam in Contextu variare volunt, manifestissimum sit licet certissimumque; ita rursus improbanda est & non ferenda aliorum fiducia, qui clam immutare quicquam & interpolare audent, neque lectorem de ea re vel verba admonent. Cum autem prius ex his duobus Volumen, quo Poetae verba sine commentario exhibentur, diu ante typis excusum esset, quam Adnotationibus manum admoverem, vix aliter in tam ancipiti iudicii alea, cum nondum mihi omnes Codicum copiae praesto evenire potuit, quam ut quasdam lectiones prioribus omnibus probatas in Contextu ferri sine rem

before, but from *German Manuscripts*. Besides these, I had out of *Gresham College Library* another *Venetian Copy*, in which I fancy appear'd the Ancient Scholiasts *Aron* and *Porphyrion*; and *Aron's Manuscript Copy*, which belong'd to *Bilthaldus Pirckheimerus*, the most famous Man of his Time. But wherever I restor'd Words so clearly, either from Ancient Copies, or from my own Conjecture, that it was necessary to put them into the Context, as they call it, I always did it with so much Caution and Bashfulness, that I did not in the least vary from the most approved Editions, without putting the receiv'd Reading at the bottom of the Page; so that the Reader at one view will be able to see not only this new one, but likewise all the former Editions, to his no small Profit and Pleasure. For as their Superstition is foolish, who are against putting any thing new into the Text, tho' ever so manifest and certain; so is their Presumption to be condemn'd and disallow'd, who venture to change or interpolate any thing by Stealth, and do not make the least mention of it to the Reader. But the first of these Volumes, which contains the Words of the Poet without any Commentary, having been printed off long before I put my Hand to the Annotations; it could scarce fall out otherwise in so nice and difficult a Work, (not having been yet Master of all the Copies) but that I should admit into the Text some Readings, as being approv'd by all that had gone before me, which, after considering

rem, quas postea re accuratius perpensa ejedisse cupirem; contraque novas aliquot introducerem, quarum postea poeniteret. Ita Carmine Libri primi Siccis oculis nimium patienter tuleris, cujus loco, si res nunc integra esset, Rectis oculis sine dubitatione substituere velim: rursum pag. 41 Aget, 118 Illos, 119 Vultu & per 136 Porrecta, 149 Secrevit. Aere dehinc quorum, 160 Quiddam, 170 Vellunt, 172 Sermerus, 180 Cenforque; 187 Urasque Confusus, 201 Anni & Occupat, 217 Post vinum 223 Romae, 224 Non mentiar, 244 Tendere 258 Res, 264 Perdidit, 272 Sed rebus, quae nunc inum folium occupant, ad sedes suas revocari cupiam. Tantum autem abest ut occurrat dam mihi hoc aut erubescendum esse credam; uliro etiam lectori imputem, meque vineta me caedendo ingenui candidique hominis nomen apud aequos judices habiturum esse confidam. Porro autem Orthographiae rationem institui ad Augusti saeculi normam, quae ex Inscriptionibus Numis, Vetusioribusque Membranis abunde constat, quamque & alii & praesertim Nic. Heinsius in Virgilio suo secutus est. Ergo praeter Volgus, Divom, Inpius, Conpesco, & cetera ejusmodi, Accusativos plurales, ubi Genitivum in ium exeunt, in is hic terminatos habes, Uribis, Auris, Omnis: quae omnia me in antiquioribus Flacci Codicibus reperisse fide optima fieri possum. Neque vero, in Poetis praesertim dissimulari id oportuit; cum, ut ex Gellio &

the Matter maturely, I should wish had been left out; and on the other hand, that I should bring in some new ones, which I should afterwards repent. Thus in *Carmin. III* of the first Book, I was too merciful to *Siccis oculis*; in the place of which, if I were at Liberty, I would undoubtedly substitute *Rectis oculis*. Again, I wish I could recal to their proper places the following Words, which are at the bottom of the Page; as Pag. 41 *Ager*, 118 *Nios*, 119 *vultu* & *per*, 136 *Porrecta*, 143 *Secrevit*. *Aere dehinc quorum*, 160 *Quiddam*, 170 *Vellunt*, 172 *Sermo merus*, 180 *Censorq;* 187 *Urasq; confusus*, 201 *Anni & Occupat*, 217 *Post vinum*, 223 *Roma;* 224 *Non mentiar*, 244 *Tendere*, 258 *Res*, 264 *Perdidit*, 272 *Sed Rebus*. But I am so far from hiding this, or thinking I ought to be ashamed of it, that I refer it to the Judgment of the Reader, and hope that for so doing I shall merit the Character of a candid and ingenuous Man with all equitable Judges. Moreover, I have followed the Orthography as it was in the *Augustan* Age, which abundantly appears from Inscriptions, Medals and Ancient MSS, and which others have followed, but especially *Nicolas Heinsius*, in his *Virgil*. And therefore besides *Volgus*, *Divom*, *Inpius*, *Conpesco*, and such like, Words which end in *ium* in the Genitive of the Plural Number, end in *is* in the Accusative Plural, such as *urbis*, *auris*, *omnis*; all which I solemnly protest I found thus written in the most Ancient Copies of *Horace*. Nor ought this to be conceal'd, especially in the Poets; since, as appears from *Gellius*, and else;

liunde notum est, iudicium artificiumque scripto-
 ris versuumque suauitas in illis terminationibus
 plerumque spectetur. Carminum vero, non O-
 darum, Sermonum, non Satirarum libros; ne-
 que in his singulos quosque Sermones Eclogas in-
 scripsimus; & Membranarum & Grammatico-
 rum veterum auctoritatem secuti. Eclogarum
 sane nomine Silvas suas appellavit Statius, Prae-
 fatione libri III & IV; quin & Flacci Episto-
 lam Suetonius, Carmen vero Ausonius in praef-
 atione Grippi, Eclogam nuncupauit. Nimi-
 rum omni breui Poematio id olim vocabulum in-
 debatur, ut ex his Plinii constat Epist. IV, 14.
 Unum illud praedicendum videtur, cogitare
 me has nugas inscribere, Hendecasyllabi, qui
 titulus sola metri lege constringitur. Pro-
 inde siue Epigrammata, siue Idyllia, siue Eclo-
 gas, siue (ut multi) Poematia, seu quod aliud
 appellare malueris, licebit voces: ego tantum
 Hendecasyllabos praesto. Porro ut Terentium
 ex Calliopii, Virgilium ex Alterii Cons. anno post
 Christum CCCXCIV, Valerium Maximum ex
 Helpidii Domnuli; ita Flacchum ex Mavortii re-
 censione hodie habemus. Sic enim in antiquioribus
 Codicibus, Leidensi, Reginensi aliisque, post
 Epodos literis maiusculis scriptum feritur: VET-
 TIUS AGORIUS BASILIUS MAVOR-
 TIUS V. C. ET INL. EXCOM. DOM. EX-
 CONS. ORD. LEGI ET UT POTUI EMEN-
 DAVI. CONFERENTE MIHI MAGI-
 STRO FELICE ORATORE URBIS RO-
 MAE: hoc est, Vir Clarissimus & Inlustri-
 Excomite Domestico, Exconsule Ordinario.

elsewhere, the Judgment and Art of the Writer, and the Sweetness of the Verses is to be seen for the most part in these Terminations. I have given to these Books the Titles of *Carminum*, not of *Odarum*; of *Sermonum*, not of *Satyrarum*; and in these last I have inscrib'd every *Sermo* an *Eclogue*, being supported by the Authority of ancient MSS and Grammarians. *Statius* called his *Sylvae* by the Name of *Eclogae*, in the Preface to the third and fourth Books; and *Suetonius* calls his *Epistles*, and *Ansonius* his *Carnuria* by the Name of *Eclogues*; for of old that was the Name of every short Poem; as appears from these Words of *Pliny*, *Epist. IV, 14. Unum illud praedicendum videtur, cogitare me has nugas inscribere, HENDECA-SYLLABI, qui titulus sola metri lege constrin-gitur. Proinde siue Epigrammata, siue Idyllia, siue Eclogas, siue (ut multi) Poemata, seu quod aliud appellare malueris, licebit voces: ego tantum Hendecasyllibos praesto.* Moreover, as we have *Terence* revised by *Calliopius*, *Virgil* by *Asterius*, Consul in the Year of Christ 494, *Valerius Maximus* by *Helpidius Domnu-lus*; so we have *Horace* by *Mavortius*. For in the most ancient Copies, as the *Leyden*, and others, after the *Epodes* what follows is writ-ten in Capitals. VETTIUS AGORIUS BA-SILIUS, V.C. ET INL. EXCOM. DOM. EX-CONS. ORD. LEGI ET UT POTUI EMEN-DAVI. CONFERENTE MIHI MAGISTRO FELICE ORATORE URBIS ROMAE; i. e. *vir Clarissimus & inlustis, Excomite Domestico, Exconsule Ordinario.* Who this *Magister Fe-*

26 P R A E F A T I O.

Quis fuerit ille Magister Felix, qui eodem
 quo Donatus titulo honestatur Oratoris U
 Romae, equidem nescio : at Mavortius is
 est, qui Consul erat sine Collega anno post Ch
 stum DXXVII : unde Fasti egregie illustrari p
 sunt, cum aliunde iste Mavortius nulla alia
 nisi cognomine solo innotescat. Jam vero &
 lud monendum est, Editiones principes & rec
 tioris aetatis Codices alio ac nunc solemus or
 ne Artem Poeticam collocare, post Carmen ne
 pe Saeculare ante Sermones & Epistolas : vet
 stiores vero omnes Membranas post Carmin
 libros Artem Epodis praeponere. Si quae
 quisnam ex his ordo recte se habeat, seriemq
 temporum, quibus singula ab auctore edita su
 rite conservet, vetustusne ille an medius an
 diernus ; nullus profecto omnium. Magno qu
 dem studio & acerrima contentione post Tan
 quilli Fabri operam Clarissimi Viri Daceri
 Massonusque in hanc arenam descenderunt ;
 rum quidem acumen & eruditionem in part
 laudo : in operis vero summa totoque constitu
 do, rem eos infelicitè admodum gessisse cen
 Horum enim rationibus, & Carminibus &
 podis & Sermonibus Epistolisque scribendis
 ac eodem tempore vacavisse Nostrum necesse
 & singula quaeque poematia separatim in
 gus edidisse : quorum utrumque a vero alien
 esse mihi pro comperto est. Quippe omnibus,
 ejusmodi Poematia scripserunt, id in more
 ut non sparsas Eclogas, sed integros libellos
 mel simulque in lucem ederent. Ita Catu

lix was, who is honour'd with the Title of Orator Urbis Romae, the same that *Donatus* had, is more than I know. But *Mavortius* is the very Man, who was Consul without a Colleague in the Year of Christ 527 ; which gives great Light into the *Fasti*, since that *Mavortius* is not known elsewhere by any thing but his Surname. Neither must I forget to acquaint the Reader, that the chief Editions, and the MSS of a later Date, place the *Ars Poetica* in another Order than we commonly do, viz. after the *Carmen Saeculare*, which is before the *Sermones* and *Epistles*; but that all the ancient MSS place it after the *Carmina* and before the *Epodes*. If you ask me, which of these Orders is the best, and exactly observes the Series of the Times, in which the Author publish'd his single Pieces? Whether the ancient, the middle, or the present? I answer, That none of all these is right. Indeed the famous *Dacier* and *Masson* have strain'd hard, and contended earnestly upon this Subject, after *Tanaquil Faber*: I praise their Penetration and Erudition in Parts; but I am of Opinion that in the general and Sum of the Work, they have succeeded but ill. For by their Arguments, *Horace* must have wrote his *Carmina*, *Epodes*, *Sermones* and *Epistles* at one and the same Time; and publish'd every single Poem separately; both which I am very sure are perfectly false. For it was usual for those who wrote Poems of this Nature, not to publish them in scatter'd *Eclogues*, but in entire Books together at the same time. So *Catullus* did

fecit, ut ex Epigrammate I constat : Cui dono
 Lepidum novum LIBELLUM : ita Tibullus,
 quem vide Elegia I libri tertii, v. 7 & 17. ita
 Propertius Eleg. I librorum II, III, & IV. ut
 & Libri II Elegia X, v. 25. & XIX, v. 39.
 ita Virgilius Bucolica dedit, uti patet ex ultimo
 illo, Extremum hunc, Arethusa, mihi conce-
 de laborem : ita Naso Amorum & Tristium
 & Ponticorum libros, ipso teste : ita Statius
 Silvas suas, ita Martialis Epigrammata, ut Prae-
 fationes eorum fidem faciunt : ita Persius Sati-
 ras ; Phaedrus & Avienus Fabulas ; Ausonius,
 Prudentius, Sidonius, Venantiusque sua Carmi-
 na ; quod ex eorum Prologis abunde patet. Quid
 quaeris ? Ipse quoque Horatius libellos suos ju-
 ctim editos aperte indicat ; primum Carminum
 librum ex Prologo ; secundum tertiumque ex Epi-
 logis ; Epodus ex illo XIV, Inceptos olim promissum
 carmen Iambos. Ad umbilicum adducere ;
 Semonum priorem librum ex versu ultimo, I puer
 atque meo citus haec subscribe LIBELLO : po-
 steriorem ex Prologo ; priorem vero Epistolarum
 & ex Prologo & ex Epilogo. Quartum verum
 Carminum, & Epistolarum secundum longo po-
 terea intervallo emissos esse, plenissimum est Sue-
 tonii testimonium ; quod qui aut refellere aut e-
 ludere conantur, inanem operam insumunt. Hoc
 jam positis, primum Horatii opus statuo Sermo-
 num librum primum, quem triennio perfecit in

as appears from his first Epig am, *Cui dono Libellum novum* LIBELLUM: So Tibullus in Eleg. I. Lib. III. v. 7, & 17. So did Propertius, Eleg. I. Lib. II, III, & IV. as also Lib. II. Eleg. X. v. 25, & XIX. v. 39. Thus Virgil publish'd his *Bucolicks*, as appears in the last, *Exiremum hunc, Arethusa, mihi concede laborem*: Thus did Ovid publish his Books *de Amoris, Tristibus, & Ponticis*; thus did Statius publish his *Sylvae*, Martial his *Epigrams*, as their Prefaces testify; and thus did Persius publish his *Satyr*s; Phaedrus and Avienus their *Fables*; and Ausonius, Prudentius, Sidonius, and Venantius their *Verses*, as abundantly appears from their *Prologues*. Why shou'd you doubt of this? Even Horace himself openly declares, that his Books were publish'd jointly: That the first Book of his *Carmina* was thus publish'd, appears from the Prologue; that the second and third, appears from the Epilogues: The Epodes from that XIV, *Inceptos olim promissum carmen Iambos. Ad umbilicum adducere*: The first Book of the *Sermones*, from the last Verse, *I puer atque meo citius haec subscribe LIBELLO*: The last from the Prologue; and the former of the Epistles, both from the Prologue and the Epilogue: But that the fourth Book of the *Carmina*, and the second of the Epistles went abroad a long time after the rest, is fully testified by Suetonius, which it would be lost Labour for any Man to endeavour either to refute or elude. But to proceed: I maintain that Horace's first Work, was his first Book of *Sermones*, which he finish'd in the Space of three

30 P R A E F A T I O.

*tra annos aetatis XXVI, XXVII, XXVIII ; 10.
 ita Secundum triennio itidem, annis XXX
 XXXII, XXXIII ; deinde Epodos biennio,
 XXXIV & XXXV ; tum Carminum librum
 primum triennio, XXXVI, XXXVII, XXXVIII ;
 Secundum biennio, XL, XLI ; Tertiumque
 pariter biennio, XLII, XLIII ; inde Epistolarum
 primum biennio, XLVI, XLVII ; tum Car-
 minum lib. quartum & Saeculare triennio,
 XLIX, L, LI. Postremo Artem Poeticam &
 Epistolarum librum alterum, annis incertis.
 Intra hos cancellos omnium poematum natales ef-
 se ponendos, & ex argumentis singulorum & ex
 Annalium fide constabit. Inde est, quod in Ser-
 monibus & Epodis & Carminum primo, Cae-
 sar semper, nunquam Augustus dicitur ; quippe
 qui id nomen consecutus est, anno demum Flaccus
 XXXIX ; insequentibus vero passim Augustus ap-
 pellatur. Inde est, quod in Sermonibus & Epi-
 dis Juvenem se ubique indicat ; & quod sola Sa-
 tirarum laude inclaruisset se dicit, ut Bucolicor-
 um tum Virgilium (Serm. I, 10. v. 46.) nul-
 lyricorum mentione facta. In ceteris autem si-
 gulis procedentis aetatis gradus planissimis signis
 indicat : idque tibi ex hac serie jam a me dem-
 strata jucundum erit animadvertere ; cum opor-*

P R E F A C E. 31

three Years, *viz.* in the 26, 27 and 28th Years of his Age; next, the second also in the Space of three Years, *viz.* in the 31, 32, and 33d Years of his Age; then his Epodes, in two Years, the 34th and 35th of his Age; then his first Book of *Carmina*, in three Years, the 36, 37, and 38th of his Age; the second in two Years, the 40, and 41st of his Age; the third likewise in two Years, the 42, and 43d of his Age; then the first Book of Epistles in two Years, the 46, and 47th of his Age; after this, the fourth Book of the *Carmina*, and the *Carmen Saeculare*, in three Years, the 49, 50, and 51st of his Age; and, last of all, the *Ars Poetica*, and second Book of Epistles; but in what Years is uncertain. That these are true Dates of all these Poems, will appear both from the Arguments of every one of them, and from the Faith of Annals: Hence it is, that in the *Sermones*, *Epodes*, and the first Book of the *Carmina*, the Emperor is always call'd Caesar, but never *Augustus*, because he obtain'd that Name in the 39th Year of *Horace's* Age: but in the following Poems he is always call'd *Augustus*. Hence it is, that in his *Sermones* and *Epodes*, he always describes himself a young Man, and that he says he was then famous only for his Satyrs, as *Virgil* was for his Bucolicks, (*Serm. I. 10. v. 46.*) without making any Mention of his Lyricks. But in every one of the rest he gives the most evident Marks of a ripper Age. The Reader must certainly be very much pleas'd to observe this from the Series that I have demonstrated to him; since in his youth-

32 P R A E F A T I O.

bus Juvenilibus multa obscoena & flagitiosa in-
 sint; quanto annis provectior erat, tanto eum &
 poetica virtute & argumentorum dignitate gra-
 vitateque meliorem castioremque semper evassi-
 se. Ceterum ubicumque viri doctissimi extra li-
 mites hic positos in assignandis temporibus eva-
 gantur, toties illi in errores prolabuntur. Facili-
 quidem mihi foret id in singulis ostendere; verum
 unum modo alterumve hic attingam; cetera tua
 industriae relinquens, Libri I Carmen 21, Dia-
 nam tenerae dicite Virgines, perperam Saecula-
 re vocant, & ad Horatii annum XLIX referunt.
 ringente Suetonio, qui tres Carminum libros lon-
 go intervallo eum annum praecessisse testatur.
 Atqui nihil quicquam hic de Saecularibus ludis
 proditur; sed aut ad Dianae aut Apollinis festum
 spectat, quorum illud mense Augusto, hoc Julio
 singulis annis celebrabatur. Eodem pertinet Ca-
 tullus Carmen XXXV, Dianae sumus in fide; quod
 Saeculare etiam a viris doctis pessime inscribi-
 tur; cum nihil ibi de Saeculo habeatur, isque di-
 em obierit ante Ludos Augusti Saeculares. Tum
 & 11, 17, Ad Maecenatem ægrotum, immo
 parachronismo ad Horatii annum LV ultra libri
 quarti tempora ablegant; idque levi & furili ar-
 gumento, quod eo anno continua insomnia vexari
 coeperit

youthful Works, there are many things both obscene and profane ; whereas according as he grew in Years, he became better as to his poetical Skill, and chaster as to the Dignity and Gravity of his Subject. But if the most learned Men go but an Ace without the Bounds I have set in assigning these Dates, they will most certainly fall into Blunders. It were easy for me to shew this in every one of them ; but I shall content my self with just mentioning one or two, and leave the Reader to do with the rest the best he can. The 21st *Carmen* of the first Book, *Dianam tenerae dicite virgines*, is falsely call'd *Saeculare*, and said to have been writ in the 49th Year of *Horace* ; for *Suetonius* is positive the three Books of the *Carmina* appear'd a long time before that Year. Nor is there any Mention hereof in the *Secular Games* ; but the Poem relates either to the Feast of *Diana*, or that of *Apollo*, the former of which was celebrated every Year in *August*, and the latter in *July*. *Catullus* has the same View in his XXXVth *Carmen*, *Dianae sumus in fide* ; which is also very foolishly inscrib'd *Carmen Saeculare* by learned Men ; whereas there is no Mention of any such in that Place, and he died long before the *Secular Games*, in the Days of *Augustus*. Then the *Carmen* II. 17. *ad Maecenatē aegrotum*, is, by a very great Mistake in Chronology, brought down beyond the Date of the IVth Book to the 55th Year of *Horace's* Age, and that by a very empty and frivolous Reason, viz. Because on that Year, *Maecenas* began to be tormented with a perpetual want

coeperit Maecenas triennio ante diem fatalem
Quasi vero non plus semel in tam longa vita a-
grotaverit, quem Plinius major VII, 51, perpetuam
febre ab adolescentia laborasse tradidit. Illud vero
in Sermone VI, libri 2, Quid, militibus promissum
Triquetra Praedia Caesar, an est Itala tellus
daturus? non, ut volunt, ad pugnam Aëtia-
annumque Flacci XXXV referendum erat, nec ante
Philippensem annumve XXIV: quippe de agrorum
divisione hic agitur, quae post Siculam de Pompe-
io victoriam & Lepidi deditionem in Campania
alibique facta est, anno Flacci XXXI, ut di-
sertis verbis narrat Dio p. 456, 457, Plutarchus
Antonio p. 941, Patereulus II, 81; & Appianus
p. 1176. Alia omnia pari facilitate refutari
possent; sed his fuere & vale.

FINIS.

of Sleep, which was three Years before his Death: As if he had never been Sick but once during his whole long Life! whereas *Pliny* the elder tells us, *Lib. VII. 15.* That from his Youth he had been afflicted with a continual Fever: But that in *Serm. VI. Lib. 2. Quid, militibus promissa. Triquetra Praedia Caesar, an est liala tellure daturus?* does not relate to the *Aetian* Battel, and the 35th Year of *Horace's* Age, as some would have it, nor to the Battel at *Philippi*, and in his 24th Year, for here he is speaking of the Division of the Land, which was made after *Pompey* was beat in *Sicily*, and *Lepidus* was taken Prisoner in *Campania*, in the Year of *Horace* 31, as *Dion* says in so many Words, pag. 456, 457. *Plutarch. in Anton. p. 941. Paterculus, 11, 81. and Appian, p. 1176.* I could with the same Ease refute all the Mistakes about the rest; but I hope the Reader will be contented with this Specimen.

The END.

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THE P R E F A C E.



E humbly hope, that the Reader will encourage the following Essays, upon several Accounts.

First, As they are designed to shew him the best Author of Augustus's Age, in his native Purity.

Secondly, To give him a further Proof, how far all Attempts to render him into English, even after the best Version now Extant has succeeded no better, must fall short of the Beauties of the Original.

Thirdly, To convince him, how ridiculous it is to presume to correct Horace without Authority, upon the pretended Strength of superior Judgment in Poetry. And,

Lastly, How easily such a Presumption may be turned upon the Authors, and sufficiently expose them their own way.



Q. Horatii Flacci
ODARUM

LIB. I.

ODE I. Ad MÆCENATEM.

(a)



MÆCENAS atavis edite regibus!

O & praesidium & dulce decus
 meum :

Sunt quos curriculo pulverem O-
 lympicum

Collegisse juvat, metaque fervidis

Evitata rotis, palmaque nobilis

Terrarum dominos evahere ad Deos :

(b) *Hunc, si mobilium turba Quiritium*

Certat tergeminis tollere honoribus :

Illum, si proprio condidit horreo

Quicquid de Libycis verritur areis,

Gaudentem patrios findere sarculo

Agros, Attalicis conditionibus

Numquam dimoveas, ut trabe Cypria

Myrtoum pavidus nauta secet mare.

Lucretian-

THE
O D E S
O F
H O R A C E.

B O O K I.

O D E I. To MÆCENAS.



MÆCENAS, born of Royal Blood,
My noblest Patron, sweetest Good!
There are who all their Pleasure place
In Chariots, and the rapid Race,
Who in *Olympic* Plains contend,

And joy to see the Dust ascend.
These, when they win the Field and Prize,
Grow into Gods, and reach the Skies.
Another courts the People's Voice,
And doats on Offices and Noise:
The Farmer from the *Lybian* Plains
Gathers the Product of his Pains:
No Promises of Wealth prevail
To make him hoist a doubtful Sail,
To trust the Winds, and try the Flood,
And leave the Fields his Father plow'd.

Luffantem Icaris fluctibus Africum
Mercator metuens, (c) otium & oppidum
Laudat rura fui : mox reficit rates
Quaffas, indocilis pauperiem pati.
Eft qui nec veteris pocula Maffici,
Nec partem folido demere de die
Spernit, nunc viridi membra sub arbute
Stratus, nunc ad aqua lene caput facra.
Multos castra juvant, & lituo tuba
Permiſſus ſonitus, bellaque matribus
Detestata. Manet sub Jove frigido
Venator, tenera conjugis immemari,
Seu viſa eſt catulis cerva fidelibus,
Seu rupit teretes Marſus apex plagas.
Me doctarum edere pramia frontium
Dis miſcent ſuperis ; me gelidum nemus,
Nympharumque leues cum ſatyris chorè
Secernunt populo : ſi neque tibiae
Euterpe cohibet, nec Polyhymnia
Leſbourn refugit tendere barbiton.
Quod ſi me Lyricis vatibus inferis,
Sublimi feriam ſidera vertice.



The Merchant, when by Storms beset,
 Commends a Country Life and Seat :
 But when the sudden Danger's o'er,
 Refits his Bark, and tries once more,
 And hates the Crime of being poor.
 The Toper underneath the Shade,
 Or near some Spring supinely laid,
 There all the Evening cheers his Soul,
 And crowns with *Maslick* Wine the Bowl.
 The Soldier loves to shine in Arms,
 And hear the Trumpets shrill Alarms,
 That bid him to the Camp repair,
 The Hero's Sport and Matron's Fear.
 Unmindful of his tender Spouse,
 The Hunter roves through Frosts and Snows :
 He spreads his Toils, his Dogs pursue
 The flying Boar, and Stag in view.
 For me, a Poet's sacred Name,
 And Ivy Crown, is all I claim ;
 In *Pindus'* breezy Shades I stray,
 Where Nymphs and Satyrs dance and play.
 Then all the Vulgar I despise,
 And to immortal Glory rise,
 If the indulgent *Muses* deign
 To let me sing in *Lyrick* Strain,
 The Hero's Praise and Lover's Pain.
 Rank me amidst that Sacred Quire,
 Nor Men nor Gods can lift me higher.

(a) **T**HIS Ode stands for a *Proem* or *Prologue*; the thing shews it self plain: and was made the last in the Book, and then added to the rest. But in truth I am afraid, especially if there be any Faith in *Librarians*, that our Author, contrary to the Character of a *bright Fellow*, as his Friend *Pindar* has it, does not here shew himself in his best Cloaths, but has patcht a few sorry Rags together, since all Readers, from the time that Letters came again into Fashion till now, have complained, that in this Place his Lines are invocate, and seem to run upon *Pebble-Stones*. Let us examine the Period all together as we find it both in *Editions* and *Manuscripts*,

*One Man is pleas'd with Olympick Games
And dusty Racing: if he can
double the Goal,
And win the Prize, this elevates
him to Heaven,
Another whilst he rises by the
Mob
To some great Honour or Office,
A Third if he can fill his own
Barns
With all the Corn that grows in
Libya,
Whose greatest Joy is to plow the
Land
His Father left him, will never
be tempted,*

*By Attalus's Wealth, to the
Sailor.*

Now the Question is, how these same words, *One Man* *Another, a Third*, hang together, and where is the Connection? For either it must run thus, *one is pleas'd, another is pleas'd, or thus, one is elevated, another is elevated, or thus, one will never be tempted, another will never be tempted.* There is no fourth way, and yet one of these Constructions is right. For suppose you have most Affection for the last, why then you say, that you can never tempt that *other Man* who is arrived at great Honours, or that *third Man* who has all the Farms in *Africk* in his Hand, to leave their present way of Life and turn Merchants. Say you so? Are you thereabouts? Upon my word, these Fools have some Sense in them, if they have no Mind to put themselves in Danger for no Reason in the World, and run the hazard of getting an uncertain Estate at Sea, when they have a very good one at Land already. What great wonder is there, I beseech you in all this? Do you think you can make me believe that ever *Pompey*, or *Cesar*, or *Crassus* should be persuaded to leave all, and set up for

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Merchants? As for what follows, I receive and allow of it, where our Author affirms, that no Offers of Wealth can prevail upon the Countryman, who is in Possession of his Father's Means, to quit his present Business, and take to Trading: for being content with a little, and living idly, and out of Neptune's way, he can easily prefer a secure Poverty to uncertain and *operose* Riches. This is very right, and worth the mentioning, But that other Observation upon Emperors and great Landlords, who would not turn Merchants, is senseless and insipid, as both *Julius Scaliger* and *Janus Rutgersius* have already animadverted with Justice. But now perhaps you had rather stand to the other Construction, *another Man is pleas'd*, who is in high Preferments, *a Third is pleas'd*, though vastly Rich, ~~and~~ Truly this would do; if the Law and Custom of speaking correctly: did not forbid it: For since that whole Sentence, *viz. the Prize elevates to the Heavens*, comes between those words: there are no Engins, that I know of, to lift *to* is *pleas'd*, over so wide a space, and tack it to *to another*. There remains a third Project, (and this is the Conjecture of *Rutgersius*, as also of *Isaac Pontanus*, as *Gataker* the Great tells us to his Commendation, *Advers. Poeth. c.*

16. Now this is brought about by fixing a *Comma* at *Prize*, so as that the word *Elevate* may agree with what follows, as thus, *It Elevates another Man who is Honorable, a Third who is Rich!* And yet this Construction, though it be more Commo-
dious than the other two, does not please me on many Accounts, for what force and violence is here, that *Prize* should be torn asunder from *Elevate*, when the Course of the Words had knit them so firmly together? Besides, how Hungry, Dry and *Invenuste* is the Sentence, if *Prize* must stand by it self, and nothing follow there-upon? Then who can bear with Patience to have *Elevate* supply the Place of an Impersonal Verb? Lastly, how comes it to be taken for Granted that he, who has a good stock of Corn in his Barns, must for that Reason be presently elevated to the Skies? I cannot think the way to Heaven so trite and easie, and it is a shame, that those vile Misers the *Ummidii*, *Eufilii*, *Staberii*, *Opimii*, and filthy *Natta*, should now for the sake of Corn and Mony be placed by our Author among the Gods, whom in his *Sargis* he thought unworthy to be reckoned Men! Believe me, *Horace* is not so far out of his Wits. But now, couple *Prize* and *Elevate* together, and then all is right and according to Custom,

stem, that he who came off Conqueror in the *Olympick Games*, should be compared to the Gods. See our Author, *Od.* 4. 2. and *Cicero pro Flacc.* c. 11. There you'll find that such Conquerors were more extolled in *Greece*, than those who had Triumph'd in *Rome*, and yet those who Triumph'd in *Rome*, were valued as Gods; see our *Horace, Epist.* 1. 17. Therefore by a better, or at least as good a Right to this same Elevation, these Conquerors were to be taken for Gods. *Lucian* in *Ana.* calls these *θεοὶ*, or *God-fellows*, and *Philip*, who was one of them, had divine Honours paid him after his Death; *Euthymus*, who was another, enjoyed the same Honour in his Life time, when he was in a Capacity to taste the Pleasure of it, as *Herodotus*, *Pliny*, and other Writers testify. Therefore we are by no means to listen to *Ruigerius* and his Crew, nor must we suffer the word *Elevate* to agree with any thing but *Prize*. Now what shall we do? Why truly the Place must undergo a little Correction, before we can bear it into good Sense. I take upon me to promise, that as it came from the Poet, it should certainly run thus.

One Man is pleas'd with Olympick Games
And dusty Racing, his Delights
is, the Prize.

That can so easily place him
among the Gods?

Another, whilst ——— a Third
if he ———

Where the Order and Meaning lie in this manner, *Magny*, *O Macenas*, are the Inclinations of Mankind: *Some* are pleas'd with the *Olympick Prize*, which can make a Man a God: *Another* is pleas'd with Honours, a Third with Wealth, the *Countryman* will not be persuaded to turn Merchant, nor the Merchant to live in the Country; *some* follow Pleasure, *others* the Camp, *others* Hunting, but *my* hope is the Glory of writing Odes. This is the Thread and Meaning of the Poem; which seems to bear some Resemblance to *Pindar*, who has these Lines extant in *Sextus Empiricus, Pyrrh. Hypoc.* p. 18.

Ἀλλὰ ποῖδ' αὖ μὲν τιναὶ ἐν φέρῃ
Νύσσι, ἱερῶν τιμῶν τε στέφαν'
Τῶν δ' ἐν πολυχρύσῳ δαΐμονι
μοῖς ἐσσι.
Τίς περὶ τῶν καὶ τίς ἐν ἰσχυρῇ
ἔλπει
Ναὶ δὲ οὗτος δαΐμων χρεὶν

Some are pleas'd with the Honours and Garlands won by swift Horses: *Others* love fine Apartments: *A third* are delighted with going to Sea in a good Ship. In this Passage we write *and* for *τις*, for the sake of *καὶ* which follows: *βῶται*, for *καὶ*; *οὗτος δαΐμων* for *οὗτος δαΐμων*. Let us see now how the words of *Horace* agree with

with Pindar. First you are to observe, that *tu sunt-quos* must be taken for one word, and as they say in Greek *ὅς ἐστιν*, and signifies the same thing as *Quosdam* and *Aliquos*: thus in Greek *εἰς τὸν οἶον*, which is common. Our Horace has it, *Serm. 1.4. v. 24.*

Quod sunt quos genus hoc minima iuvat, utpote plures Culpam dignos:

Where unless you take *sunt-quos* *ὅς ἐστιν*, it would be *Digni* and not *Dignos*. *Art. Poet. 301.*

Ut pictura, poesis: erit-quæ, si propius sitis, Te capiet magis, & quædam, si longius abstes.

And here also unless *erit-quæ* be taken *ὅς ἐστιν*, it should be *quæ* and not *quædam*. Now do but imagine the Passage to run thus:

One Man is pleas'd with Olympick Games,
Another, whilst ——— a
Third, if ———

I fancy these Words take a nearer Acquaintance with your Ears, and grow more familiar. Beside you must observe, that *Prize*, *Dust* and *Goal*, do all agree with *is pleas'd*, so that the word *Juvat*, *is pleas'd*, has sometimes the force of a Personal Verb, sometimes of an Impersonal, in the very same Sentence. See our Author, *Car. 4. 1.* and *Juvenal 11.*

199. Now this uncommon way of speaking is that which has blinded the Eyes of some Librarians: and then they were led into an Error, by not knowing how to construe *Nobilis evahere*, which is a Phrase derived from the Greek, Horace and the Poets of the succeeding Age use it frequently. See *Car. 1. 37. 3. 1.* & *C. Pers. 1. 118. Silius Italicus 3. 375 187.* There are innumerable Instances to this purpose in *Silius*, and several in *Lucan* and *Statius*. But that alone (*Carm. 1. 12.*) confirms our Emendation, where the very same word is thus used in the very same Connexion.

——— *Hunc superare pugna
Nobilem.*

Silius has the Fellow of it, *l. 11. 73.* and *Propertius 4. 10. v. 42.* *Lucan* comes near it, *3. 697.* and *Persius 6. 6.* which must be corrected thus:

Egregius lussisse sonet.

So we read it in the *Galean* Copy, and in that belonging to *Trinity College*, and not as it is in the *Vulgar Egregios*. Thus I present you with a most exact Emendation of *Horace*, unless all my Projects fail me, by which the Sense is set upon its Legs after a very extraordinary manner, and the Language looks much brighter than it did.

(b) *Hunc si mobilium.] Mobilium* is the best reading, according to the

cording to several old Copies, as the *Blandinian*, which are four in the Possession of *Cruquius*, two belonging to *Pulmannus*, and one of *Bersmannus*, besides the best of our own, the *Leiden*, *Gravian*, and that in *Queen's College Library*, which in the various Readings was copy'd by the same Hand, and this agrees also with the old Scholiast. Let no body therefore mind the modern Editions, or presume to write it *Nobilium*, since *Palma Nobilis* is but a Verse or two before, and who does not see how foolish and trifling a Repetition that would make. I own the *Romans* might be stiled *Noble*, because of the Greatness of their Empire: This I grant, but why *Turba Nobilium*? These two Words, as they are join'd together, have nothing else to do but to contrive their own Destruction, whilst the Epithet *Mobilium* does justly point out and reprove that Levity and Inconstancy of the Mob, in disposing of their Votes to Great Men. See *Epist.* 1. 9. *Statius Sil.* 2. 2. v. 123. *Seneca, Her. Fur.* v. 169. The same Blunder has a long time been tolerated in most of the Copies of *Lucan*, 4. 521.

— *Cunctas sustulit arder*
Nobilium mentes juvenum----

But observe the Sense and Diction, and read for the future, *Mobilium juvenum*, vi. *Virg. Georg.* 3, 165. For as for

what our Author says, *Com.* 4. 12. *Juvenum nobilium* clime, where we shall produce more Master upon this Head, it is not sufficient to justify the vulgar Reading in *Lucan* 28, that Epithet were therefore to be given to a select Company of young Men.

(v) *Otium & oppidi laudat rura sui*] It is certainly a very ingenious Conjecture of *Acidalius Valens*, in his Notes on *Valleius Paterculus*, 2, 116.

Laudat Tuta sui.

Which Emendation *Gronovius* junior privately stole and made his own. *Observ. Eccles.* 4. 1. p. 101. where he thus corrects *Paulinus*:

*Repetitque portum, & terrarum
te via*

Prævertit intutum maris,

And then quotes *Horace* after he had repeated *Tutum via*.

Laudat Tuta sui.

Now I for my part have always a Mind so herd among sharp Fellows: for although I could bear with the vulgar Lesson, yet I think the Opposition between *Tuta* and *Melius* more pretty and agreeable, and yet *Tuta* may be found alone, *Ovid. Trist.* 2. 201, *Tacit. Annal.* 1. 2. Also *Tuta* in Company with *Oppidi*, *Virg.* 11. 882. Then besides *Otium & Tuta* are purely joined in *Martial* 12. 5. and

NOTES upon NOTES. ODE I. 13

Virg. Georg. 3. 376. Lastly, there is some Sense in commending those things which are *safe*. So our Author *Epist.* 1. 15, especially if he who commends be a Merchant, for being expos'd to so many Pe-

rils in order to raise a Fortune, he makes it his best Wish to secure a *safe Retreat*. Thus again our *Horace, Serm.* 1. 1. As for *Rura oppidi*, I never met with it nor any thing like it in all my Reading.

NOTES upon NOTES. ODE I.

Prosmii, ut res ipsa indicat.] Whereas it may possibly enter into the Heads of some glib Judges, that a *Proem* or *Prologue* may be such a sort of Creature, as that an Author might think fit to compose it first, and affix it to the beginning of his Book: These are to give notice, that a Decree is now come forth from the great *Bentivoglio*, by which *Prologues* are appointed to be made last, and immediately to precede *Finis*; and that whatever is first compos'd and begins a Book, is for the future to be call'd by the Name of *Epilogue*, for so, says that great Man, *the nature of the thing requires*, and besides that, such is his Will and Pleasure.

Jam quaritur, HUNC & ILLUM.] There is in this place a strange Huddle and Medley of *Pronouns*, enough to maze an ordinary Commentator, but the Dr. springs thro' them with great Nimbleness and Agility of Body. The English usually express themselves upon these Occasions, when they are in danger of being puzzled by censuring the

whole, as *This and That and Tother*, but the Learned Dr. has divided, subdivided, and taken them so to pieces, given an Account of *This*, discanted upon *That*, and profoundly utter'd his Judgment of *Tother*, 'till having most harmoniously rung the Changes upon all of them, to the great Entertainment of Nice and Critical Ears, he has at last exceeded the celebrated Performance of the Author of that elaborate Poem, which begins thus,

The Twister he Twisteth a Twisterly Twist.

And also far outshone that famous Ode,

*Three blue Beans in a blue Bladder,
Rattle, Bladder, Rattle*

Parvo contentus.] The honest Countryman, who is here suppos'd by the Dr. to be contented with a little, is the very same reasonable Creature, whom *Horace* in this very Place puts in Possession of all *Lybia*, which the Dr. calls all *Africa*,

Africa, and truly if that be the little Portion with which it has pleased the Gods to bless him, he has good reason to be Contented; and I am entirely of the Dr's mind, that he has no manner of Cause to put off to Sea, in order to look out for more.

Haud crediderim tam facilem britannique fuisse ad superos viam.] Our Learned Critick will by no means allow, that rich Men should fancy themselves Gods; but he heartily contends for a Right to this Dignity, in behalf of those, who had won a Race, or carried off the Prize at the Olympick Games. His Reason is, because the way to Heaven is not trite and easy; and yet they who run Races and ride for Plates, seem to delight chiefly in this sort of Roads. However I love a Critick who mingles some Divinity with his Remarks, and Moralizes upon a Pagan Writer, by letting us know, for the Encouragement of a Warlike Age, that all Religion is Fighting and Horse-racing in a literal Sense, and that Wrestlers and Cudgel-players have the best Title to Heaven.

Euthymus etiam vivus sentiensque] History does not give us a full account of this *Euthymus*, who was, no doubt, a famous Olympick Champion; but whether Quarter-staff, Back sword, Single Fauchion, or Sword and Potlid were his Weapons, as also whether the Bull or Bear was his chief Game, is not so clear from

Antiquity. All the Discoverer that the Dr. here makes is, that he was made a God in his Life time: When, says the Dr. he might be sensible of the Honour that was done him, for we are to understand, that in those Days, it was a Custom to make a sort of Gods, who really never arrived at a thorough Knowledge of their own Preferment.

Ubi gratias dedimus] Whilst the Dr. is upon *Horace* whatever other Author comes in his way, whether *Ovid*, *Pindar*, *Perfius*, *Juvenal*, &c. tho' they are summon'd to assist him with Quotations, yet if they hap en to be out, they must be sure to feel his Lash, and learn for the future to speak as he would have 'em. This is frequent in great Schools, where tho' there be but one single Boy immediately under the Master's Care; yet if any of the rest cannot tell what was the last Word, what's next, or where such a one left off, up goes his Linnen, and he is not dismissed without some critical Emendations on his Posteriors.

Librarium oculis caliginis effundis.] The Dr. has, in several parts of this Ode, been very severe upon an Order of Men whom we call *Librarians*. At the beginning of his Remarks he makes it a Question, Whether we are to give them any Credit; and in this place he is positive, that they do not sometimes understand Greek; that they are often in the Dark,

and cannot construe Latin The
truth of it is, this Race of Pe-
tersons is so obnoxious for their
Pride, Ignorance and Obsti-
nacy, that if he had lash'd
them more vigorously, the
World would have readily
come into his Sentiments.

*Habes itaque, aut omnia me
stant, certissimam Flacci emen-
dationem.*] It was ever allow-
ed, that Persons of establish'd
Reputations might speak well
of themselves, for which reason
the Dr. here assures us,
that his Emendations of Horace
are most true and exact, but
that he, with this modest Pro-
test, if all my Projects do not
succeed me: Which is much the
same with what a famous Ita-
lian Author said on a like Oc-
casion;

Read, Judge, Try:
And if you die,
Never believe me more.

URVA OPPIDI vel si-
milis quid non usquam legisset
mihi.] A few little Slips

and Mistakes are not to be
taken notice of in an Author
whose Beauties are superior.
Horace himself pleads for this
Privilege, and accounts for
such Mistakes in a very can-
did manner:

—*Quas aut incuria fecit,
Aut humana parum cavit Na-
tura* —

If therefore Dr. B. avers, that
he never read any such Ex-
pression as *RURVA OPPIDI*, or any thing like it;
let no bold Critick presume
to censure him, for not recol-
lecting a famous Aphorism
in Lithography, now extant in
St. James's Park, nor far
from the Library, where if
Urbs and *Oppidum* may be
supposed to signifie two
things not extremely diffe-
rent from one another, we
have certainly met with an
Expression very much like
Rura Oppidi. Vide *Bucking-
ham-house. Pars posterior*.



O D E II. Ad AUGUSTUM.

JA M satis terris nivis atque dira
Grandinis misit Pater, & rubente
Dextera sacras jaculatus arces,
Terruit Urbem :

Terruit gentes, grave ne rediret
Sæculum Pyrrhæ nova monstra quæstæ :
Omne cum Proteus pecus egit altos
Visere montes ;

Piscium & summâ genus basit ulmo,
(d) Nota quæ sedes fuerat columbis ;
Et superjecto pavida natarunt
Æquore damæ ;

Vidimus flavum Tiberim, retortis
Littore Etrusco violenter undis,
Ire dejectum monumenta Regis,
Templaque Vesta,

Illic dum se nimium querenti
Factat ultorem, vagus & sinistra
Labitur ripa, Fove non probante,
Uxorius amnis.

Audiet civis acuisse ferrum,
Quo graves Persæ melius perirent ;
Audiet pugnas, vitio parentum,
Rara juvenus.

ODE II. To AUGUSTUS.

I.

SURE 'tis enough! give o'er, dread Sire!
 To show'r thy stormy Hailstones down,
 To smite the *Capitol* with Fire,
 And rock with Thunderbolts the frighted Town.

II.

Compas'd with Prodigies, we fear'd
 That *Pyrrha's* Watry Age was near,
 When *Proteus* drove his scaly Herd
 Up to the Hills, and dispossest the Deer:

III.

When Fishes plaid among the Boughs,
 And chac'd the flutt'ring Birds away:
 When Doves took Wing, and frighted Does
 Swam thro' the Woods, and wander'd in the Sea.

IV.

We saw, when o'er *Etruria's* Plain
 Great *Tiber* from his Channel stray'd,
 Prophanely wasting *Vesta's* Fane,
 And Monuments of Kings in Ruins laid;

V.

Full of Revenge and fond Desire,
 For *Ilia's* sake, he rais'd his Flood:
 Whilst to the Left his Waves aspire,
 Tho' *Jove* himself forbade th' uxorious God.

VI.

Our Youth shall hear the sound of Arms,
 To gall the *Parthian* Foe decreed;
 Shall rouse to War and fresh Alarms,
 And for Paternal Crimes our Children bleed.

*Quem vocet Divum populus ruentis
Imperi rebus? prece quâ fatigent
Virgines sanctæ minus audientem
Carmina Vestam?*

*Cui dabit partes scelus expiandi
Jupiter? tandem venias, precamur,
(c) Nube candentis humeros amictus
Augur Apollo:*

*Sive tu mavis, Erycina ridens,
Quam Focus circumvolat & Cupido:
Sive neglectum genus & nepotes
Respicis Auctor,*

*Heu nimis longo satiate ludo;
Quem juvat clamor, galeaque leves,
(f) Acer & Marsi peditis cruentum
Vultus in hostem;*

*Sive mutata Juvenem figura
Ales in terris imitavis, alma
Filius Maia, patiens vocari
Casaris ultor.*

*Serus in cælum redeas, diuque
(g) Latius interfis populo Quirini:
Neve te nostris vitiis iniquum
Ocyor aura*

*Tollat: hic magnos potius triumphos,
Hic ames dici Pater atque Princeps:
Neu sinas Medos equitare inultos,
Te duce, Casar.*

VII.

To what propitious Shrine or Tow'r
Shall the declining State repair?
How shall the *Vestal* Maids implore
Their angry Goddesses with incessant Pray'r;

VIII.

What Victim will great *Jove* admit,
T' avert a guilty Nation's Doom?
O Phœbus! vail thy Beams of Light,
And clad in Clouds, to our Assistance come.

IX.

Or thou, fair *Venus*! bring thy Train
Of *Loves* and *Smiles* and *Amorous Mirth*:
Or thou, great *Mars*! revive again
Thy long forgotten Sons, and Fav'rite Earth.

X.

Let Streams of Blood and tedious War
Allay thy Thirst, thy Rage appease;
Tho' only Arms, the Sword and Spear,
And Troops in close Array thy Godhead please.

XI.

Or dost thou, gentle *Maia*'s Son!
With ready Help protect the Good?
Hast thou dissembled Youth put on,
Deigning to purge the Earth from *Caesar*'s Blood?

XII.

Long may the Age enjoy thy Stay,
O Great *Augustus*! and no Crimes
Urge thy Return, or wing thy Way
Back to the Gods, and thy own Heav'n, betimes.

XIII.

Long may'st thou here on Earth maintain
The Names of Father, Good, and Great,
Make the World happy in thy Reign,
And from invading Foes secure the State.



(d) **N**ota qua sedes fuerat columbis.] The Battellian Copy varies the Lesson to *Palumbis*, to which the old Scholiast agrees, who observes, that Horace did but lightly mention the Fishes and Ring-doves, upon so extraordinary an Occasion. This Place has had a Mark upon it a great while, because Pidgeons do seldom or never perch upon Trees, how then comes Horace to call the Elm the usual Seat of Doves? Shall we therefore hearken to the above-named Vouchers, and clap in *Palumbis*? But then here's a Rub: for our Author, and also Virgil write *Palumbem*, and not *Palumbum*: tho' for all this, *Palumbus* is not without some great Names to support it. *Columella* Pliny, *Marshall*, *Cato de re Rust.* c. 91. the Vulgar *Persius* runs thus,

———— *Teneroque columbo.*

And yet this very Place is in several old Editions, and three Copies which I have consulted, plainly altered for *Palumbo*. We may excuse the received Lesson of Horace by saying, that Ring-doves are comprehended under the Name *Columba*, and yet even then the τὸ ἰδιόχλυτον, and also the Ambiguity, is by no means accounted for.

(e) *Nube candentes humeros amittens.*] So we read it in ma-

ny modern Editions: but the famous *Venetian* and *Loscherian* render it *Candenti*, and thus did the old Scholiast *Acron*, *Nube candenti*, says he, is better than *Candentis humeros*, Thus *Lambinus*, *Torrentinus*, and others found it in some Copies, but they tread upon the Place a tip-toe, and touch it so lightly, that you can't tell to which Lesson they have most mind. As for me, I never met with this same *Candenti* in any Book of Credit, they all plainly give it for *Candentis*: only in the *Gravian* Copy, the Letter *i* was heretofore scratcht a little by some malicious Hand: Yet so, that it is still plain enough to be read. But let us examin the Matter. First, I beseech you, what a terrible Gap is here made by *Candenti*, such as has no Fellow in all Horace? Consider besides, that our Author scarce ever ends the Ablative Cases of such kind of Participles in *Ti* but in *Te*, as in this very Ode, *Rubente, probante*, and elsewhere, *Fulgente, Candem* Turn forwards, and see what we shall say at Od. 1. 25. v. 17. But that which is the cream of the Jest, this *nube candenti* is not only besides the Sense of the Place, but directly spoils it. For Apollo's Design by putting on a Cloud was to hide himself, that no Mortal should see him. Of this I am

possi-

positive, and accordingly Ho-
 mer, whence this Fancy is
 borrowed, *Iliad*, E. v. 186.
 and v. 344. makes *Apollo* put
 a Cloud over *Amias*, that
Diomed should not see him.
 Hence *Virgil* also took his
 hint, *Æn.* 12. 456. 1. 15 and
 510. But now how, I
 say, does it hang together,
 what had the Poet in his
 head, to make a God, who
 had a mind to be in private,
 discover himself by the very
 brightness of the Cloud in
 which he was hid? Nothing
 can be more stupid and fool-
 ish than this. But not to use
 many words, we have carried
 out for *Candentis humeros* out of
 the best Parchment Copies.
 The Epithets, *Bright*, *Shining*,
Gleaming, do always belong to
 the Shoulder. *Statius*, *Silv.* 3.
Tibullus 1. 8. *Hor. Carm.* 1.
 1. and 2. 5. And if Mortal
 shoulders may be said to look
 bright, how much brighter
 must the Shoulders of *Apollo*
 look, who is all over Light
 and Brightness? *V.* 8. 720.
 (f) *Acer & Mauri peditis*
quantum vulnus in hostem]
 That arch Fellow *Tanaquil* Fa-
 mily says, Mend this place, and
 the *Marli*, for the *Moors* were
 a warlike People: I will here-
 after make good this Alteration;
 and the renowned *Dacier* ve-
 ry readily agrees with his
 Father in Law, but he does
 not make his other words
 good, only comes off cold y,
 as some old Editions justify
 the Lesson. But I should be
 glad to see them, or to know

where they are. I have
 look'd into several, and have
 a great many old ones by
 me, and yet could I never
 luck upon this same Lesson;
 therefore I am afraid, that
 this is one of honest *Tana-*
quil's Dreams, which was
 sent him through the Ivory-
 Gate, and yet notwithstand-
 ing this, the Emendation is
 most certain, though all the
 Copies, Manuscripts, and E-
 ditions should offer to assert
 the contrary. For we have
 here a Description of a Sol-
 dier, who is valiant, who fights
 a-foot, and faces his Enemy
 bravely. These three things
 are plain from the words, and
 yet we will demonstrate, that
 nothing of this can be true of
 the *Moors*. First, they were
 never reckon'd Stout: for the
Spaniards and *Gauls* could
 beat them, much more the
Romans. See *Hirtius de bello*
Afric. c. 6. *Livy* 23. 26. Nei-
 ther did the *Moors* fight usual-
 ly on foot: They were indeed
 tolerable Horsemen. Nor yet
 would they fight Hand to Hand,
 but stood, like *Parthians*, at
 a distance, shot their Arrows,
 and then ran away. *Val. Flac-*
cus, 1. 587. *Hirtius* c. 7. c. 97.
Tacit. Hist. 2. 58. *Claud. de bell.*
Gildon, 432. Thus the whole
 Matter is decided, and it ap-
 pears that the *Moors* were
Cowards, fought on Horseback,
 and when they had flung
 their Darts at a distance, be-
 took themselves to flight. Be-
 sides, *Horace's* Connexion is
 observable.

*Quem juvat clamor galeæque
leves,
Acer & Mauri peditis cruentum
Vultus in hostem.*

So that he plainly means such a Foot-Soldier as wore a Helmet: Whereas you find by the last Quotation, that the Moors always fought without one. *Silins* 10. 608. Lastly, tho' we should pardon all these Blunders, and admit that the Moors were Foot-Soldiers, valiant, armed with Helmets, and such as fought hand to hand, all which is a horrid Lie: Yet *Horace* would be the greatest Blockhead in Nature, if he should run to the Moors for a Pattern of Warlike Virtue. For he says here, that Mars took Pleasure in the stern Looks of the Moors, and that this very Mars was the Founder of the Roman State, and is desired to have some regard for his Nephews and Kinsfolks the Romans. What then? Would Mars speak his delight for Moorish Valour, in order to shew his Kindness for the Romans? And yet these very Romans were the greatest Enemies the Moors had, so that this *Cruentus hostis* here mentioned, who was so often wounded and maul'd by the Moors, must forsooth be a Roman. Prithce *Horace* don't talk at this rate! Nor would Mars suffer such an Affront upon his Nephews and Kinsfolks. Could he be taken with the Valour of any one Nation, so much as of the Romans? This is all wrong: The true

Reading then is *Mars*, were the stoutest People in Italy. See *Strabo* 5. p. 241. *pian. bell. civil.* 1. p. 629. *Georg.* 8. *Horat. Carm.* 2. 20.

(g) *Latus intersus* *Quirini.*] Three of *Lamii* Books, and one of *Crug* and Librarians read *Quirino* and they have my Appropriation into the Bargain. *Heinsius*, a great Man, has mind to the first Reading *Ovid. Fast.* 4. 375. and so the learned *Broukhuisius.* *part.* 4. 10. and thus we read *Gens Romula, Venena* *Sulpicia horrea.* And yet Author, *Ep.* 2. 7. v. 68.

——— *Colle Quirini.*

Where *Heinsius* reads *Quirino* but he does this without Book, nor will any Body lend an Ear to him, because that Jingle, *Quirino*, which is very offensive. *Ovid. Metam.* 14. 836. — *Colle Quirino.* Where *Heinsius* Books, as *Heinsius* remarks, read *Quirini*, and yet he corrects it *Quirino*, tho' supported by a few Authorities. Perhaps this is right, because *Quirini* went just before *Ovid. Fast.* 4. 375. *Colle Quirini.* I say all the Parchments, 'tis to no purpose for *Heinsius* to foist in his *Quirino*. *Yv.* 2. 133. *Ovid. Trist.* 1. 3. v. 8 & 7. 37. *Alta Quirini.* *Urbe Quirini.* Here you never put Your *Quirino* up

because we have the Epithets, *Alta* and *Placida*, on our side. *Pont.* 1. 5. v. 73. & *Metam.* 15. 572. *Sidonius*, Ep. 19. 16,

Thus all the Books agree, and therefore I can never consent to give any Disturbance to a Lecture, that has slept quietly so many Years,

NOTES upon NOTES. ODE 2.

A *Rboribus raro aut nunquam Columbae insident.* This Observation is certainly most just, that Pigeons very seldom Perch upon Trees, and therefore Horace did ill to call the Elm, *Nota sedes Columbae*. Whether the English Pigeon be the full Translation of the Latin *Columba*, is not yet settled by the Learned: Neither do we fully know what sort of Perches were allow'd for Doves among the Romans, but I hear the celebrated and accurate *Burmannus* will shortly oblige the World with a very curious Dissertation on the Rise and Improvement of Roman Pigeon-Houses, which will set this matter in a clear Light.

Quo Poeta consilio factum, ut quicquid fallere & latere conatur, nubis istius candore se ipse manifestet? The most curious Judges are afraid of every Nicery which may render an Author suspected of trifling, as here the Dr. is concern'd for Horace, lest he should be thought to mean, That Apollo, though he had a mind to be In-
cog, would yet dress himself in a bright Cloud, which Circum-
stances alone would discover him,

but I have sometimes known very bulky things, and things apparently obvious to the Sight, which for all that have served to conceal those who had a mind to get behind 'em, and not be seen, as for instance, I have often thought a Tree appear'd plain enough to my view, and yet I could not for my Blood discover an arch Fellow who skulk'd behind it. Nay, the Moon shines clear enough sometimes and yet the *Marr* in the Moon is as safe from being discover'd, as if he wore the thickest Vizor: Neither could we ever yet obtain any tolerable Description of his Person.

Candens, nitens, fulgens, perpetua sunt humeri epitheta. We must not take this in the strictest Sense, so as never to apply those fine Epithets, *Bright and Splendid*, to any other part of the Body, but to the Shoulder only. Horace has several fine Ladies, to whose Cheeks, Breasts, and especially to their Eyes, he frequently gives the very same Names with great Propriety of Speech, nay, there are of his own Sex and Acquaintance,

rance, tho' perhaps not very intimate, to whose Foreheads we may make the same Compliment, without breach of Justice.

Ei somnium hoc advolaverit per eburneam portam.] This Passage is remarkable; the Dr. affirms, that a certain Manuscript appear'd to Tanaquil Faber in a Dream. Where we are to observe, that Dreaming is often and justly ascribed to Criticks and Commentators.

Emendatio ista, certissima est, refragantibus licet omnibus libris, & scriptis editis.] This Emendation is most certain, let all Manuscripts and Editions say what they will to the contrary. This is the true Meaning of the Dr's Words, and I come as near to them as possible. Nothing can be added to their Beauty, and the strictest Justice I could do them, was by a Literal Translation: Let Criticks and Carpers say what they will to the contrary.

Fortis, & peditis, & cominus pugnantis.] Where Horace supposes Mars to delight in Cruelty, among other Circumstances, he makes him pleased with a stern Look and Visage, such as the Moors had then, and retain to this very day: Now tho' it does not follow, that the Countenance of a Moor should be a natural Proof of his Valour, yet the Dr. is resolv'd, that Valour is includ'd in the Character, and because the Face is mentioned, therefore he will have it, that the People here mentio-

ned must be prov'd to have usually fought hand to hand: which Reason, having discover'd from Ancient Authors that the Moors were no Soldiers, to which the Moderns also agree, he rous'd them out of the Field, and rais'd the Marsians in their stead. It is probable that his Reader might have been contented that the Moors should have kept their Ground, notwithstanding their Countenances; but it seems Mars would have it otherwise: and the Dr. does not think it safe to deny any Person of his Character a reasonable Satisfaction.

A Mauro confessus ac tradatus Romanus.] Here the Dr. supposes the Moors to be a very formidable Enemy to the Romans, by whom they had been often slain and routed, and yet just before they were Cowards, Pastreons, that could not look the Romans in the Face, nay thirty Gauls could put ten thousand of them to flight. Such is the Uncertainty, such the Vicissitudes of War! O happy Critick, whose Emendations do not only reach our Grammar and Syntax, but correct our very Morals and Politics.

Apago tam indignam & in Nepotes & in auctorem contumeliam.] Mars is here supposed to take part with his Nephews and near Relations the Romans against Horace, if he should offer to affront them, and therefore no wonder if the Dr. be so importunate with an Author, for whose Safety

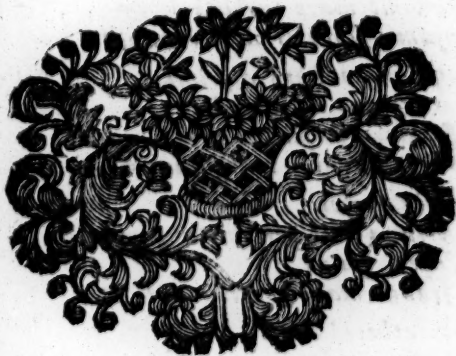
he had the least regard, to
take care of himself.

*Alii omnes omnium, mei certe
magno consensu.*] All Criticks
suppos'd to have the Su-
preme Legislative Power re-
siding in them, and there-
fore, when all other Tran-
scribers, Scholiasts, and Edi-
tors had given their Judg-
ment, the Dr. according to
form subscribes, *We have seen
and do approve, be it therefore
enacted*, and so forth.

Verum nulli libri suffragan-
[*tor.*] Who this Nick Heinſius
is, whom the Dr. censures for
presuming to insert Emen-

dations without Authority
from Manuscripts and Copies;
is not so clear; but it is best
for him to be in Obscurity,
since he has so justly incur'd
the Displeasure of the Dr. and
for so heinous a Crime.

Tinnitu aures offenduntur.] Here our Author will by no
means suffer Horace to be
guilty of any thing like a
jingle, which may offend the
Reader's Ears: For though
Poets have large Privileges,
they are not allowed to en-
croach upon the proper Pro-
vince of their Commentators.



O D E III.

SIC te Diva potens Cypri,
Sic fratres Helena, lucida sidera,
Ventorumque regat pater,
Obstrictis aliis prater Japyga;

Navis, qua tibi creditum
Debes Virgilium, finibus Atticis
Reddas incolumem, precor,
Et serves anima dimidium mea.

Nil robur & as triplex
Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus, nec timuit precipitem Africum
Decertantem Aquilonibus,
Nec tristis Hyadas, nec rabiem Noti:
Quo non arbiter Hadria
Major, tollere seu ponere vult freta.

Quem mortis timuit gradum,
(a) Qui siccis oculis monstra natantia,
(b) Qui vidit mare turbidum, &
(c) Infamis scopulos Acroceraunia?

(d) Necquiquam Deus abscidit
Prudens Oceano dissociabilis
Terras, sicut tamen impia
Non tangenda rates transiliunt vada.

Audax omnia perpeti,
Gens humana ruit per vetitum nefas.
Audax Japeti genus
Ignem fraude mala gentibus intulit.

Post ignem aethera domo
Subductum, macies & nova febrinum
Terris incubuit cohors:
Semotique prius tarda necessitas

Leti corripuit gradum.
Expertus vacuum Dadalus aera
Pennis non homini datis,
Perrupit Acheronta Herculeus labor.

(c) Nil

O D E III.

SO may bright *Venus* glitter o'er the Deep,
 And the fair *Twins* with double Lustre shine:
 Whilst all the Winds within their Caverns sleep,
 But only those which favour thy Design;
 Thou, dear Ship! from Storms and Wracks defend,
 And, as I wish and pray, betimes restore
Jugil, my better Half, my nearest Friend,
 And land him safe on *Athens* longing Shore.
 Hard was his Heart, inclos'd in Folds of Brass,
 Who in a feeble Bark first boldly try'd
 The Watry Path and Region of the Seas,
 And adverse Winds and swelling Waves defy'd.
 No raging Storms could shock his mighty Soul,
 Nor craggy Rocks by forked Lightning split,
 Though *Northern* Blasts along the Ocean howl,
 To which the *Adriatick* Waves submit.
 Death in no Form could ever move his Fear,
 Who calmly with attentive Mind and Eyes
 The Horrors of the Deep unmov'd could bear,
 And view the Monsters of the low Abyss.
 The Earth by *Jove* was parted from the Main,
 Who gave each Element its proper place:
 But haughty Man obstructs what Gods ordain,
 Since impious Ships the sacred Bounds o'erpass.
 No Pow'rs the Pride of Mortals can controul,
 Prone to new Crimes, by strong Presumption driv'n;
 With sacrilegious Hands *Prometheus* stole
 Celestial Fire, and bore it down from Heav'n.
 That fatal Present brought on Mortal Race
 An Army of Diseases: Death began
 With Vigour then to mend his halting Pace,
 And found a more compendious Way to Man:
 With Human Wings, not form'd by Nature's Aid,
 Whose noblest Worksvain Art would oft excel,
Wife *Dædalus* the starry Realms survey'd,
 Whilst great *Alcides* forc'd the Gates of Hell.

(c) *Nil mortalibus ardui est.*

Cælum ipsum petimus stultitia : neque

Per nostrum patimur scelus

Iracunda Jovem ponere fulmina.

Dr. B —'s NOTES. ODE 3.

(1) **Q**Uⁱ siccis oculis mon-
strantantia.] Truly this is a very smart Passage, and the whole Ode is finely done, and with no vulgar Spirit and Judgment, but then, either I am quite beside the Saddle, or else I shall plainly make it appear, that under this smooth Skin a very filthy Sore lies lurking. Let us look closer into the Business. The Scholiast very well interprets those words (*Siccis oculis*, Dry Eyes) by *Sine Larymis*, i.e. Free from Tears, and calls *Lucan* to witness for him. 9. 1044.

*Qui sicco lumine campos
Viderit Emathios.*

And you may add, if you please, *Seneca de Tranquill* 19. and *Propertius*. 1. 1. *Sicca Gena*, which is the same thing, is very frequent among the Poets. See *Ovid*, *Trif*, 1. 1. *Martial*. 12. 3. 1. 79. Now put all this together, and then let us examine our Author's Meaning. *What a Stout Heart*, says he, *had that Man*, *What Pains and Method of Dying could he be afraid of*, *who trusting himself on Shipboard, first set Sail, and could without Tears behold the Monstrous Beasts, turbulent Waves, and horrible Rocks, all which are*

very terrible things? Very pretty truly! But now I positively affirm, that the most Chicken-hearted Fellow amongst us, nay even a very Wench could do all this, and stand such a Sight without Crying, for being in a very dreadful Consternation, he could not shed a Tear, and she would never so faint, and being the Nature of us all, Pity, Passion, Desire, Shame, sudden Danger, a small Fright, or the Remembrance of some great and narrow Escape, that will make a Man cry whether he will or no: but when we are surpris'd into some great and terrible Mischief, and popps upon us on the sudden there is no room for crying, no not for a little Gid, that should be her case, we all know this. Our good School-dame, Nature, and every Man's Experience teaches us as much. Now where the Wonder or the Miracle, a valiant Fellow should be upon all this with dry Eyes, which the greatest Coward can behold without weeping. Nay more than this, the greater the Fright, the drier the Eyes, insomuch that we shall have them stand still and immoveable in our Faces. See *Virgil* upon *Turna*.

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Nothing's so high, but what Mankind will dare,
Push'd to excess of Ill, and Crimes unknown:
Scarce will our Pride the Gods themselves forbear,
Or suffer *Jove* to lay his Thunder down.

446. *Dirigere oculos.* And accordingly our Author in much such another Fright, occasioned by Storms and Monsters, does not let *Eurypis* crying, though she was a very young Girl at that time, but only makes her look Pale. *Carm.* 3. 23. Besides, we never find in *Hom.* and *Virgil*, whose Heroes were great Driv'lers, and much addicted to Whining and Sniv'ling, on which account they are censured by some Modern Block-heads, that *Ulysses* or *Aeneas*, when they were at Sea, and in danger of being cast away, did ever shed a Tear: But they would bawl or groan most grievously, Nature is apt to talk that sort of Language, to let loose the Voice, but shut up the Sluices of the Eyes. Throw a Man into the Fire, or into the Water, or hold a naked Sword to his Throat, do you think he would Cry for any such Matter? You see then what an Absurdity this is; and this same Expression, *Dry Eyes*, must in your Eyes, if you have any, make but an odd sort of a Figure. He, says *Horace*, who can see all things with *Dry Eyes*, must have a hard Heart plated with Brass, and could look any sort of Death in the Face, But not to Cry on those Occasions, where

the rest of Mankind are apt to Cry, is not Valour but Insensibility, and proves a Man to be Savage not Bold, Inhuman and not Magnanimous. See *Ovid. Heroid.* 11. 10. Other Writers have observed as much: and then *Horace* is strangely out in this Place. We must therefore look out for something else besides *Dry Eyes*, which may better express an Heroick Mind. And behold I here present you with the very Lines, just as they came out of *Horace's* Scrutore!

*Qui rectis oculis monstris insistantia,
Qui vidit mare turbidum.*

You see the Alteration is a Trifle, nor does this differ so much from the vulgar Reading. So that I am amazed at the Impudence of those saw-cy Librarians, who durst venture upon such a strange piece of Presumption, Especially since this Lesson is a Rarity, the other Trite and Vulgar. This makes it Sense, and is of Authority sufficient to annul the Act and Deed of at least two Hundred Transcribers, if they should offer to contradict it. See *Seneca. Epist.* 101. Id. *de Constant.* c. 5. *Suetonius Augu.* c. 16. Now what think you? Are you not clearly y

clearly of Opinion that those terrible Objects, those frightful Hobgoblins, the Monsters, Waves, and Rocks, are no longer to be look'd upon *Siccis oculis*, with Dry Eyes, but *rectis oculis*, with Steady Eyes? For he is truly the brave Fellow, who in a time of Danger, will not so much as wink or turn away his Head. See *Tacitus de mor Germ.* c. 33. and *Pliny* against *Winking*. *Hist.* 11. 37. Hence it is, that To have a Steadfast Look and to Look a Man in the Face (I have told you already what is *Greek* for it) are always predicated of the Stoutest Blades. See *Seneca* concerning the best way of having one's Throat cut. *Epist.* 76. and *Cicero de Rabirio*. Part. c. ult. I have corrected the Passage which others struck at, and would have you stand to it boldly and bravely. See *Statius*, *Theb.* 10. 537. *Juvenal.* 6. 339. Where *Rectâ facie* is put for *Impudence*. *Boetius*, de *Consol.* metro. 4. *Sophocles*. *Ædip* *Tyran.* p. 205. Ed. *Steph.* *Theocritus*. *Idyl.* 5. 35. *Arrian* *Epicte.* fine libri 3. *Archidamus* *orati.* ad mili. *Xenoph.* *Hellen.* 7. p. 620. *Hierax* *Stobæi* 2. *Aristides* pro quatuor viris. *Tom.* 2. p. 299. de *Themistocle*: The *Latins* are for lifting up the Eyes to meet any Terrors or Menaces. See *Lucretius* 1. 67.

————— *Tollere contra*
Est oculos auctus. —————

All the Copies of *Lucretius*

read *Tollere*, and they are Coxcombs who would put *Tendere* out of *Nonius* in a room. See *Livy* 6. 16. touching looking *Tribunes* and *Dictators* in the Face. *Seneca* *Epist.* 71. *Plutarch* *per* *epist.* p. 847. *Seneca de beneficiis*. 1. 1. *Aulor Odavia*. 5. 481. The *Greeks* have a nice Word for this, which is *ἀντιπρόσθαι* for which *Polybius* the *Historian* had a very great fancy as 1. 68. 2. 24. 3. 14. 4. and 4. 32. and 34. Besides they thought it a Mark of Valour to look forthright: without winking. *Aristophanes* *Equit.* 5. 292. *Lucian* in *Kept.* p. 270. de *Megapenth*. *Tyræ.* *Oppian.* *Cyneg.* 1. 208. de *Equo*.

Η πῦρ ἀντα δειδόμεναι Ἀλ-
ΚΑΡΔΑΜΥΚΤΟΙΣΙΝ ὀφθαλμοῖς
αἰχνοῦσι λόγον πηπουρασμένην
ὀπλίῃσι.

Which Passage the greatest of Men, *Julius Scaliger* in *Epist.* nom. produces to shew, that the *Cretick* Foot (as here *σκαρδαμυκτ*) is sometimes tolerated in *Hexameters*; but to no purpose; for so sure a Poet would never claim so strange a Privilege. Without doubt we must clap in *ἀντιπρόσθαι*, for this Word signifies all one as *ἀσυναίσθητος*, i. e. Not-winking. Whence *Euphorion* apud *Etymol.* & *Suid.* Also correct *Hesychius*, and for *ἀντιπρόσθαι* write *ἀντιπρόσθαι*, for so the run of the Words will have it. *Lysiphron*, according to the pre-
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sent Reading, v. 1177: has *τὸ κρησσοῦν*. However, the Etymologist's Authority is good, and you must restore *τὸ κρησσοῦν*, as is still extant in one written Copy. But to draw to a Conclusion, and to finish off our present Emendation. We have, I suppose, got over all Difficulties, and satisfied you, that either Horace did positively write *Relis oculis*, or should have done it, if you deny one of these Points. I must tell you that you don't know what sort of a Blade Horace was, and if you deny both, we know what sort of a Blade you are.

(b) *Qui vidit mare turgidum.* The Venetian Edition 1478, which I reckon the first reads *turgidum*: The German of Lofcher, *turbidum*, but the succeeding Editions stick close to *turgidum*. The better sort of Copies declare some for one, some for t'other, and truly I can very well away with either of those Readings. See Prudentius Peri-Steph. s. 475. Avienus in Arateis. These are for *turgidum*. Virgil is for *Tum dum*. The Greeks write *ἄλιον αἶμα*. Yet I have no manner of doubt, but that Horace wrote *turbidum*, which is an Epithet of more force, and more terrible. Lucret. s. 998. Ovid. Trist. l. 10. Leand. Her. Seneca Her. Oet. 456. Avienus in Arateis, these all make use of *turbidum*, especially in Sea Affairs. So that I begin to fear, since *turbidum* has so many Votes, whether Prudentius and Avienus, in the places

just cited, are not to be altered accordingly.

c) *Infames scopulos Acroceraunia.* Virgil, Æneid 3: 506. mentions Ceraunia, where Servius confirms this reading in Horace, and tells us, that the Ceraunia were Mountains in Epirus, which were call'd so, as being very high, and liable to be Thunder-struck. Horace is more express, and hints both at the Thunder and Loftiness of these Rocks, by calling them *Acroceraunia*. Lactantius ad Statii Theb. r. 133. *Infames scironis petras*. Orosius, says he, They are called infames, according to that in Horace. *Infames scopulos*. This he repeats at the 3d 121, and 6. 156. But in the last of these Places, the old Books read *alta ceraunia*, as is observed by Theod. Marcellinus and Geor. Fabricius, in their Notes. on this very Ode. Whence Wil. Baxter, a Fellow of a close Head, in a late Edition of Horace, has alter'd it to *Alta Ceraunia*. But I wish he had not done it, for the Authority of one suspected Place can never be good against two other Passages in Lactantius, and against Servius, who is much older, and all the Copies of Horace every where dispersed. Nor can I away with this double Epithet, *Infames, alta*, which nobody will bear with, who has any taste for Poetry. *Ἀκροκέρεια* is an imitation of *ἀκροκόρηθος*, being a long ridge of Mountains with a Promontory at the end of them called *Acroceraunia*. See Ovid Remed. am. 5. 739. and

and *Pliny Hist.* 3. 23. and in four or five other Places mentions them as Mountains in *Epirus*. *Lucius Ampelius*, ca. 5. says, *Parnassus Acrocerannia* common, but that's a Mistake, for except the Places I have cited, I believe he will be at a Loss to find *Acrocerannia* any where else: for *Cerannia* is the common Word, both among the Poets and others.

(d) *Necquicquam Dens abscondit prudens oceano dissociabili terras.*] *Dissociabili* was always taken Passively (as the Grammarians call it) in this place, and they made these words bear this Sense, *It was well done of Jupiter, to separate the Earth from the Sea, which was therefore cut off and divided from it.* See *Ovid. Metam.* 1. 22. *Statius Silv.* 3. 2. v. 61. But some later Writers have taken upon them to give the Words another turn, thus: *It was well done of Jupiter to separate one Country from another, by the Interposition of the Sea.* See *Lucretius*. And then the better to countenance their own Projects, they resolv'd to make *Dissociabili* Active, and not Passive, as the other Commentators had appointed, i. e. *Dissociabilis, qui terras dissociat*, much like *genetabilis aura*, *penetrabile frigus*, and the rest. And this Interpretation must, as I find, stand for good, and pass current. For once, I'll humour you, and suffer *Dissociabilis* to be receiv'd Actively, that is Analogically:

and yet 'tis impossible to find it any where else in that Acceptation. But now see what foolish work you have made here? and what Sense this *Jove separated the Earth from the Sea, which was divided from it*: or as some explain the place, *Jove divided the Earth from the Sea, which was divided by the Sea*, will any one be persuaded, that this putrid and tautological Stuff could come from *Homer*? Now do but add one Letter and write *Dissociabilis*, if you have any Sense in you, which is the very same with what we call *Dissociabiles*, according to the new Mode of Spelling, and then take it thus: *It was to no purpose, says Br. vace, that Jupiter so providentially divided one Country from another by the Interposition of the Sea, since Mortals can so easily Skip over these Bounds, and pass in Ships from one Country to another, and join them by Commerce, though they were divided by Jupiter.* Now you see, the Words and Meaning hang together, and look something like. *Statius. Silv.* 3. 32. observes, that *Sicily* was thus divided from *Daly*, *Florus* 2. 8. & *Valer. Flaccus* 2. 615. Both make mention of other Countries, that were parted by the Seas. *Seneca* has much the same Notion with our Author, about the Separation of Sea and Land, and makes sad Dogs of the *Argonauts* for pretending to Navigation, and to drive a forbidden Trade. *Medea* 448. I fancy by this time, I have

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said enough to make out our own Emendation. There is something behind, which will clearly refute the Whimsical Notions of others. For that first Interpretation, by which the Sea is supposed to be divided from the Land, and thereby guarded from the Attempts of Sailing, cannot consist with the following Words,

— *Sit tamen impia
Non tangenda rates transiliunt
vada.*

For why *transiliunt*? this word implies, that not only the Seas should be attempted, but also that several Foreign Countries should be attempted by the Seas, and a Commerce set up in defiance of Nature. For it can never be made out, that the Ocean should deserve this Name *Dissociabilis*, which is never used for things of a different Nature, or for one Thing aggre-

gate and concrete of Things of a different Nature. See *Tacitus. Agric. 3. Claudian in Ruf. 2. 238. Prudentius, Pfycom. 763.* There is no reason why the Sea should be called *Dissociabilis*, unless part of it be separated, split, or divided from t'other; but *Horace* never design'd any such thing.

(c) *Nil mortalibus arduum est.*] The better sort of Copies read *ardui*: so *Cruquius*, and the rest; to which our oldest Books, the *Gravian* and *Leiden*, and that belonging to *Queen's College*, with others, agree. Add to these the Copy of *Barthius*, which is of good repute. *Advers. 35. 2.* This Lesson is therefore to be received, and the Spurious one to be rejected. *Epist. 2. 3.* All which is approved by that most elegant Gentleman, *Nich. Heinsius*, vi, *Ovid. Heroid. 8. 104.*

NOTES upon NOTES. ODE 3.

EGO vero meticulosum quemvis, etiam feminam, id posse praestare dico.] Our Commentator gives us in this Place a very learned Dissertation upon *Crying*. The Directors of the *Ferula*, and they who manage the *Birchen Scepter*, are extremely well qualified for such a Subject, *Horace*, it seems, had ventured to say, that he, who first sail'd among Rocks, and Sea-monsters, was a hard-hearted Fellow, if he could with dry Eyes behold those terrible Objects, but the Dr. affirms, that this

is no wonder at all: since a young Girl can't cry, if she would, at such a Sight. For, says he, a sudden Consternation dries the Eyes more than any thing. Indeed I was always of Opinion, that *Raw-head* and *Bloody-Bones* were naughty Words, and that our English Nurses did very ill, to use any such Language to our Children, when an Onion might have done as well, and I am heartily glad, the Dr. has found a way to forbid these words having any Operation for the Future. Sup:

Suppose you cry, *Bob!* to a Young Girl, or run in and tell her, that the *Bull-beggar* is coming to fetch her, and I question whether these Attempts may not come under the Notion of a *sudden Conspiration*, may it not so happen that such a Girl puts Finger in Eye, unless she be told that Dr. B. has given Orders to the contrary, and will certainly whip her if she does? There are Cradles, Rattles, and a good Collection of *Odes*, called *Lullabies*, which are much used to quiet Children on these Occasions: but never was a more dexterous Invention than to set all these aside, and prove by Demonstration to the Child's own Face, *that it cannot Cry if it would never so fain.* As for the valiant Sailor, if in a *sudden Conspiration* he should hold out, and not leak at the Eyes, though it were the first time of his going to Sea, I own it would not be so great a Wonder, but then what does the Dr. mean here by a *sudden Conspiration*? The first Man that ever went to Sea, most certainly expected to meet Storms and Winds there as well as at Land: And if ever he survey'd the Ocean from the Shore, he must also have Reason to believe, that he should now and then meet such a thing as a Rock, *which*, as the Dr. observes, *being so much like a Mountain*, could not be so strange and terrible an Object, as for the Monsters, the Sharks, Whales,

Dolphins, Sea-horses, &c. if they popp'd up their Heads all in a Body, just as our new Adventurer pass'd by. I own I believe he would be daunted, But take his Journal thus. *Ditto 11.* a shoal of Pilchards. Wind at E. The 14th *Ditto*. *Stormy*. Lost an Anchor. Two Sharks came up with us. *Ditto 15.* The Bishop and Clerks. Took a Sturgeon. The 16th *Ditto* Stood in for *King-road*. Wind at S. W. Here we see the *Storm*, the Rock, the Pilchards, and the Sturgeons, do not all come upon a Man in a Moment, and therefore I see no reason, why the Dr. should put him into so sudden a Fright. But now when a young Sailor has time to reflect on all these Objects one after another, to consider, that perhaps worse is coming, and at the same time what he has left behind on Shore, if the Handkerchief should come out, *Horace* is right, but as far as I can find, the Dr. does not manage the Sea so well as *Neptune* did, but brings his Rocks, his Storms and Monsters, all upon the poor Mariner together, to fright him out of his Wits; on purpose to keep him from Crying. Indeed he is very right, where he says, *that throw a Creature into a Well, this fright shall not draw a Tear from it's Eyes:* but if it does, you must impute it to *Passion, Desire, or some such Motive*. This may serve as an admirable Comment on that ancient Lyrick Poem.

There was two Cats sat on a
Well,
And one of them fell in;
The other Cat that sat by,
Wept bitterly:
Because that Cat was t' other
Cat's Cousin Germin,

Where you see the surviving
Cat takes no Notice of a Fright,
but Weeps out of Desire and
Passion for her Relation that
was drowned, which confirms
the Dr's Criticism.

U L Y S S E S & A-
E A S ingemunt & vociferantur.] The Dr. is concerned for Homer and Virgil's Heroes, least they should be censured as Driv'lers: and therefore takes notice, that in a Storm, which he calls sudden Consternation, they never cry'd, but only groan'd and howl'd most hideously. This is much for the Honour of those worthy Gentlemen, Ulysses and Ulysses: for certainly if they would, they might have held their Tongues and not made such a Noise, as the Dr. says, neither they, nor any other Milk-sop, could cry'd if they would in such a case: So that it seems they did their best to prove they were frighted which was like Men of Honour.

Alqui ficos ad rem aliquam non oculos, ubi mortalium quisque lacrima excutereantur, non tam roboris est, quam dubia.] Horace falls again under the Dr's Displeasure, for taking Dry Eyes a Mark of a brave Mind on some Occasions, whereas, says he, it proves a Man to be Savage

and Inhuman. And yet Horace is so far from describing a truly brave Man in this Place, that I think he sufficiently proves him to be Savage, by saying that his Heart was plated with Brass. *Es triplex circa pectus*: Which I take to be worse, than if he had given him the Heart of a Lion or a Bear. But I find the Dr. is of Opinion, that a Man may have Brass in his Constitution without prejudice to his Humanity.

Is domum intrepido & invictis est animo, qui neque connevat ad intentatum periculum, neque vultum avertat.] The Dr. produces many pertinent and learned Quotations from Antiquity, against that scandalous Custom of *Winking in times of danger*, but I wonder he omits the Moderns on this Occasion, who might afford him so much Additional Matter on the Subject, especially since the Invention of Guns: where great Enlargements might have been made upon *Prime* and *Touch-holes*.

Alium si negas, qui Horatius sit, omnino nescis: sin utrumque, vereor ne, qui tu sis, optime sciamus.] Tho' the words *Fool* and *Blockhead* are not expressed here, yet they are most certainly to be understood, as being very familiar to our learned Commentator. For the Dr. here puts a very shrewd *Dilemma*. Whether Horace be not a Fool, or the Reader? but considering there is also a Third Person concerned in the Business!

sineſs, I am amazed to think he ſhould exempt him from the hazard of the very ſame Imputation.

T U R B I D U M fortius epitheton eſt, & majorem terrorem incutit.] There is a great Controverſie in this Place, the two Candidates are, *turgidum* & *turbidum*; the Dr. takes the Poll, ſummons the Authors to vote, then caſts up the Books, and declares in favour of *turbidum*: which, ſays he, is a more forcible and more terrible Epithet than *turgidum*. Now all the difference lies between two Letters *B* and *G*: and the Dr. is for the firſt. As for *G*, I own there is much to be ſaid in it's behalf, there are ſeveral ſorts of Oaths of great Force and Terror, in which it is of ſingular Uſe and Virtue: *Gog*, *Gorgon*, *Gun-powder*, and many other frightful things begin with this very Letter. As for *B*, I do not find, though it ſtands high in the *Alphabet*, that it is altogether ſo terrible, there is indeed a Conjuror or two, and ſome few Devils whoſe Names ſet out with a *B*: but I had forgot, that our high and mighty *Scholiaſt* gives this for

his Mark, and therefore let all Readers keep their Diſtance, and for the future approach this dreadful Letter with Fear and Reverence.

Initium Epiri, montes Acroceraunia.] Our Author takes great Pains to prove from Antiquity, that the Rocks which, in *Horace's* Opinion, might be ſo terrible to a young Sailor out at Sea, were Mountains in *Epirus*, and that *Parnaffus* was one of them. Indeed he does not give any account, how Mountains at Land ſhould be terrible to Men at Sea, who no Queſtion could not but be ſtrangely frightened, to meet in ſuch or ſuch a Latitude a Hill or two newly arrived from *Epirus*. But *Parnaffus* being one of theſe Hills, has I ſuppoſe, learnt all the reſt the Trick of travelling up and down, and viſiting People; for who is there, that does not reckon *Parnaffus* among his Lands and Tenements? And why ſhould the Dr. *B.* remove a Mountain to a Sea, ſince the learned Author of a Diſſertation on *Phalaris* has remov'd the Sea over Mountains, and made *Agrirentum* a Sea-port Town in the middle of *Sicily*?

The End of the Firſt Part.

THE
O D E S
OF
H O R A C E

In *Latin* and *English*;

With a Translation of
Dr. *BENTLEY*'s NOTES.

To which are added,
NOTES upon NOTES; Done in the
Bentleian Stile and Manner.

Humano capiti cervicem jungit equinam. Hor.

P A R T II.

To be Continued.

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M DCC XX.

(Price 6d.)



Q Horatii Flacci
O D A R U M.

L I B. I.

O D E I V. A d S E S T I U M.



*Oluitur acris hiems gratâ vice veris
& Favoni:*

*Trabuntq; siccæ machinæ carinas.
Ac neque jam stabulis gaudet pecus,
aut arator igni;*

Nec prata canis albicant pruinis.

(a) *Jam Cytherea choros ducit Venus, imminente
Lunâ:*

*Functæque Nymphis Gratiæ decentes
Alternò terram quatunt pede; (b) dum graviter
Cyclopum
Volcanus ardens visit officinas.*

Nunt

[3]

T H E
O D E S
O F
H O R A C E.

B O O K I.

O D E IV. *To S E S T I U S.*

THE Winter melts away, the Spring
takes place :
Warm Winds the Icy Streams release,
And Ships revisit the neglected Seas.

The Cattle range afar, from Stalls let loose ;
No more the Hearth with Ashes glows,
And snowy Meads their hoary Fleeces lose.

Venus in Pairs now calls again
Her Nymphs and Graces, lovely Train,
To dance by Moon-shine on the verdant Plain ;
There hand in hand they ply their nimble Feet :
Whilst *Vulcan* and his *Cyclops* sweat,
And with loud Stroaks their massy Anvils beat.

*Nunc decet aut viridi nitidum caput impedire myrto,
Aut flore, terræ quem ferunt solutæ.*

Nunc & in umbrosis Fauno decet immolare lucis,

(c) *Seu poscat agnâ, sive malit hædo.*

Pallida mors æquo pulsat pede pauperum tabernas,

Regumque turris. O beate Sesti,

Vitæ summa brevis spem nos vetat inchoare longam.

(d) *Fam te premet nox, fabulæque Manes,*

(e) *Et domus exilis Plutonia: quo simul meâris.*

(f) *Nec regna vini sortiæ talis; (juventus*

(g) *Nec tenerum Lycidam mirabere, quo calat*

Nunc omnis, & mox virgines tepebunt.



The ODES of HORACE. 5

Now is the proper time to deck the Head,
And Myrtle round the Temples spread,
Or Flow'rs new springing from the Frosty Bed.

Now is the time, the Swains have so decreed,
A bleating Lamb or tender Kid
To *Faunus* in the sacred Grove must bleed.

Intruding Death with equal Freedom greets
The low built Hutt, and stately Gates
Of lofty Palaces and Royal Seats.

Be wise, O *Sestius*! to prolong forbear,
Since Life is short, thy Hopes and Care:
The Fabled Shades and gloomy State draw near.

Thou must e'er long, without Redemption, go
To *Pluto's* dusky Realm below:
Thy Revels and thy drunken Joys forgoe.

Then *Lycidas* no longer shall be thine,
Whose Charms our Sex at present win,
For whom a thousand Virgins soon shall pine.



(a) **J**AM Cytherea choros
ducit Venus.] Ob-
serve that this same *Venus* is
a very Idle word in this place:
for neither our *Horace* nor a-
ny other *Latin* Author ever
said *Cytherea Venus*, but only
plain *Cytherea*. *Od.* 3. 12.
Virgil Aene. 4. 128. Thus say
all the rest of them, or else
my Memory fails me. Not a
Greek Poet ever said *Κυθή-
ρια* 'Απόδότην, no not *Ho-*
mer himself, who so often
calls upon *Φοῖβος Ἀπόλλων*,
which only *Virgil* has imitated,
and that but once. *Aeneid.* 3.
251. And this may serve to
justify our Author, since none
of our Books pretend to a-
mend the place. Add to this,
what *Marinus Plotius* says, *de*
metris. Jam Cytherea choros
vrius dat. Where the Me-
ter requires it should be *Venus*
dat, for this is quoted out of
our Author, and confirms the
vulgar Lecture.

(b) Dum graves Cyclopum
Vulcanus ardens urit officinas.]
Julius Scaliger, a great Man,
in his *de Poeti.* lib. 6. cannot
digest this. *Vulcan*, says he,
does not burn his own Hovel,
for then it would be consumed:
whereas it is supposed to re-
main. Urget is therefore bet-
ter, for it is the Business of a
Master to forward his Work:
Thus far *Scaliger*, whom the
rest of his Fraternity, the
Commentators, though at o-
ther times they are apt e-
nough to tickle him, do not
think fit to meddle with in

this place; but neither will
they mind what he says, nor
yet try to mend the matter.
Sealiger's Notion is right and
sharp enough, but it was not
so well done of him, to say
caminos: for why should the
Chymneys burn? See the
proof *Juvenal.* 14. 118.
vid. Fast. 4. 473. But to
burn a Hovel is quite an-
other thing: for by that means
the *Smith* might also set fire
to his whole Shop, and all his
Tools: and it would be im-
sant enough to charge the
God *Vulcan* with such a Fro-
lick. Nor will that in *Ho-*
pertius Eleg. 11. l.

Colchis folciacis urit athena-
cis,

mend the matter, though
Passeratius mentions it, as
being foreign to the Purpose
for Kettles may burn without
danger to the Hovel or Chim-
ney. Besides, I wonder how
liger should take no notice
how ridiculous those words
ardens & urit look when
near together; Might we not
cry out in Greek, *αἷμα*
τὸν σίγα, You said that
fore? This Fire upon Fire
enough to freeze us. I
agree therefore to *Scaliger's*
urget officinas, since from
Boy I remember those Lines
in *Virgil.* 8. 439.

Tollite cuncta, inquit, &c.

Here, I suppose, you hear

after urging and forward-
 his Servants to Work. In
 the mean time, we have some
 Parchments that help us
 here at a dead list. The
 Copy, aged 80 and
 upwards, most truly reads
officinas. So do some of
 Lambin's, so Colbert's in the
 famous Lectious, and the
 Battellian, where the Word is
Plotius the Gramma-
 tician, p. 2663, who exceeds all
 these in Years, writes *assist*,
 and so we now read it; but
 doubtless, this is a Blunder in
 those Puppies the Librarians,
 who should have made it
assist, for there is not a word
 in the World which we can
 wish or fancy more to Ho-
 mer's mind than this. See
 where he speaks of *Venus* vi-
 siting *Paphos*. Ode 3. 28. and
 Virg. *Aene.* 4. 143, where *A-*
eneas makes a visit. Ovid
 sends *Vulcan* on much such
 another Errand. *Arte.* 2. 519.
 See also *Apollonius Rhodius.* 3.
 10. where *Venus* is represent-
 ed, not as in this place, dan-
 cing by Moon-shine, but like
 a good Housewife staying at
 home, and minding her Fa-
 mily, whilst her Good Man
Vulcan was at his Forge at *Li-*
caria. Take notice, that I had
 first penn'd this Comment,
 before it came to my Ears,
 that the most ingenious *Rut-*
erius had already determi-
 ned for visit, and also cited this
 Passage of *Apollonius*.

(c) *Sen poscat agnam sive*
malit badum.] Thus we read

it in three of Lambin's Books:
 so says one of *Cruquius*, and
 another of *Bursmannus*; two
 of ours, the *Zulichemian* and
 that of the *Royal Society*, make
 it *agnam & hados*, which
 comes nearest to the right
 Lecture, and is best support-
 ed by the Credit of most
 Copies and the oldest.

Sen poscat agna sive malit bado.

Servius upon *Virgil*, *Eclog.* 3.
Cum factam vitula, quotes this
 very place. So we read in
Marius Victorinus, p. 2575.
 and *Plotius*, 2659. The *Gra-*
vian Copy says in the Mar-
 gent, that *immolari sibi* is
 understood: Which is very
 right; for if you only read
agnam & hados, all that need
 to be understood is only *im-*
molari sibi. But 'tis as good
 Latin to say, *poscit agna sibi*
immolari, as to say, *poscit ag-*
nam sibi immolari. See *Ma-*
crobius Saturn. 3. 10. The
 Grammarians therefore do in
 this place look for a Knot in
 a Bull-rush. And yet perhaps
 they may contend, that we
 ought to render it *poscat ag-*
nam, as in *Epod.* 17.

—— *Poscit*

Centum juvenecos.

But then my *Battellian* Copy,
 which is a creditable Book,
 writes it down very plainly
centum juvenecis, which is all
 right, and corroborates the
 present Passage: In truth
 they

they corroborate one another.

(d) *Jam te premet non fabulæ; manes.*] It may be doubted here, whether *Fabula* be the *Nominative Plural*, or the *Genitive Singular*. That Spark, whoever he was, thought the latter best, who in the Margent of the *Grævan* Copy entered this *Scholion*, *Fabula genit. singul. pro Fabularum*. Prudentius, who always mimicks our Author, had this Passage in his Eye, *Con. Symmach.* l. 190. *Perfius* trod in the same Track, when he said, — *Cinis & manes & fabula fies*, Chuse which you will, 'tis all one to me.

(e) *Et domus exilis Plutonia.*] *Daniel Heinsius* and *Barthius*, *adver.* 30. 13. item *Statii Theba.* l. 56. reads it thus, *Et domus exilii*. I never saw a greater Blunder. *Exilis domus*, or a thin House, is the same as a poor mean House, without Furniture and Provisions. See *Epist.* l. 6. See *Seneca* in *Hippol.* v. 209. and *Apuleius* in *Apolog.* concerning your poorer sort of Household Gods. What follows proves this, *Nec regna vini*, &c. that is,

you'll find no good Chere Hell, no Feasting, no Drinking, no good Rooms Company; And let no one take Offence at this odd Epithet, *Exilis Plutonia*, which indeed is not common: yet you find much the same Expression, *Epist.* 2. l. 1. *Virgil. Aeneid.* 10. 408. *Seneca. OEdip.* v. 228.

(f) *Nec regna vini sunt talis.*] The *Queen's College* Copy says, *Nec regna talis tere vini*. Which form of words sufficiently proves to signify Dice. There are some Blockheads, who will strain spirit up, and give out their way of Cookery for *vini*, that is, *such Wine*, good, so generous, as if they were a bad sort of Wine in *Pluto's Cellar*. To Lord *one's Wine*, is well said: to Lord it in good Wine is silly. Custom and Good Sense are against it.

(g) *Nec tenerum Lycidan* One of my best Books, *Queen's-College* Copy, has two of *Torrentius*, wrote *Lycidan*, after the *Greek* manner. Which is right, See *Somerset* 4. So *Virgil*, and the rest.

NOTES upon NOTES. ODE 4

QUOD de Vulcano, *taberna domino, suspicari festivum sane esset.*] The Dr. thinks it a merry Story to suppose, that *Vulcan* should burn his own Shop; he owns indeed, that *Kettles* may burn without consuming; and yet *Homer* tells us, that *Vulcan's*

Shop was made of Brass, Kettles were heretofore made of the very same Metal. That I am for burning *Vulcan's* Shop, any more than the Dr. but since all Masters do in a particular manner exert themselves in their Shops, if *Vulcan* should do

he must certainly burn
 thing that comes near
 for - I think I have
 in some odd Book or
 that this *Vulcan* is the
 of Fire.

*Quasi vero vel vilissimi vini
 copia esset in domo Plutonis.]*
 The Dr. gives us a very me-
 lancholly Account of *Pluto's*
 House-keeping, and particu-
 larly describes his Cellar as
 in a very bad Condition, not
 having so much as a Pint of
 Plain Port, or any sort of Wine
 though never so bad. This he
 does, not so much as a Com-
 mentator, as a Divine, for
 he could not have said any
 thing more discouraging to
 those, who had any Inclina-
 tion to make this old Gen-
 tleman a Visit.

*Magisterium vini, regnum
 vini, recte dixeris: Regnum
 vini boni, regnum vini talis,
 necquaquam.]* It was a Cu-
 stom among the Romans, in
 their Clubs and Frolicks over
 a Glass of Wine, to throw
 Dice who should be *Major
 domo*, or *Master of the Revels*;
 this Office *Horace* calls *Re-
 gnum vini*; The Dr. appro-
 ves of it, and seems to like
 that sort of Authority well
 enough; but then he will
 by no means allow a *regnum
 vini boni*; to any of those
 Vicegerents of *Bacchus*, and
 with good Reason: For
 who knows, what sort of a
regnum or Empire such a
Major-domo might claim? Per-
 haps he might make it *Ab-
 solute*, and so keep all the
 Good Wine to himself.

ODE V. Ad PYRRHAM.

QUIS multâ gracilis te puer in rosâ
 Perfusus liquidis urget odoribus
 Grato, Pyrrha, sub antro?
 Cui flavam religas comam,

*Simplex munditiis? heu quoties fidem
 Mutatosque Deos flabit, & aspera
 Nigris æquora ventis
 (a) Emirabitur insolens?*

*Qui nunc te fruitur credulus aureâ,
 Qui semper vacuam, semper amabilem
 Sperat, nescius auræ
 Fallacis. miseri quibus*

*Intentata nites. me tabulâ sacer
 Votiva paries indicat uvida
 Suspendisse potenti
 Vestimenta maris Deo.*



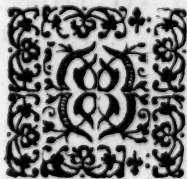
ODE V. To PYRRHA.

WHAT well-shap'd Lover in the Rosie Shade,
 With fragrant Limbs and sweet Address,
 Shall to thy warm Embraces press,
 All thy loose Attire and wanton Airs display'd ?

Light Charmer, nicely clean tho' Plain !
 How shall the Youth with sad Surprise,
 See angry Storms and Tempests rise,
 And all this Calm of Love break into fierce Disdain ?

He doubts, he raves with Bliss, whilst thou art kind ;
 Ah Wretch ! undone by Amorous Smiles,
 Who sees thy Charms and not thy Wiles ;
 As thou art light as Air, inconstant as the Wind.

Warn from my Fate ; by Tides and Whirl-winds tost,
 I reach'd the Shore, half-drown'd in Brine ;
 My Tablet hangs on Neptune's Shrine,
 To warn all other Sailors from the dangerous Coast.



(a) **E**^{*Mirabitur insolens.*} Our Books do wonderfully concur to have it so; thus *Donatus*, who in the *Ennuch* of *Terence*. V. 19, produces this very Passage of *Horace*; and yet I cannot but be amaz'd, that no body should use this Word but only our Author, and he too only once. What is the great Virtue and Valour of this same *Emirari*, that it must be hammer'd out, and forg'd on purpose? Why, say Expofitors, it signifies to *wonder exceedingly* or very much; and yet there is a common Word, *Demirari*, which signifies all this. See *Donatus* on *Terent.* Hecyra. 4. 1. Was it worth *Horace's* while to make a Word on purpose, which after all is nothing to his purpose? He might easily have clapt in *Demirabitur*; and yet if this was *Horace's* Hand-writing, how is it to be believ'd, that a Word so well known should be falsify'd in so many Books, and another, that does not mend the Sense, and never was heard of before, slip into its room? But after all, neither of these will do; for still there is an Absurdity and Contradiction in the Words. For thus, *How often shall I wonder at so unusual*—but so often wonder if it be usual? Indeed it may be usual the first time; that he will find it most stomary. So that we are in the Mire. The *College Copy*, a most incredible piece, is the only that makes us suspicious; wonder, which plainly reads *mirabitur*, some second having markt the Letter with such a Stroak as is usual for *Librarians* to make their *Delenda*; for they have a mind to correct them by other Copies. But should we not read with great Variation, but this is very commodious, *mirabitur insolens*! We know what *Virgil* says, *atque perii*! See *Catull.* might easily riggle it into the place of *at*; for the Letter of every Verse heretofore writ in Verse which the *Librarians* omitted, and left to be added afterwards, Add now that in an old Edition *Donatus*, Argen. MDIII. instead of *Emirabitur*, you find *Emutabitur*, which is a footstep of the Antient Lesson.

QUOTIES, inquit emirabitur insolens! atqui si toties emirabitur, quomodo, quæſh, insolens? Horace makes a young Fellow, who was supposed to be handsomely jilted, wonder very much at it, as at a thing he was not us'd to. This is all he means, and perhaps the Fellow being Young, might not be us'd to such Matters, and so wonder the more, which is natural enough. But the Dr. comes and spoils all, by asking this threwd Question: *If he wonders so much, and so often, how comes it to*

be so unusual for him at last to wonder at all? Suppose this were the Case, the thing is not so very strange in the Business of Love: For Lovers will wonder, and wonder, and go on wondering still, as if they had never wonder'd before; And therefore the Dr. needed not to resort to the *Queen's College Copy* for a Solution of this Matter: For *Cassandra, Cleopatra*, or any of the *Love-Classicks*, would have supply'd him with Quotations enough to justify the Inconsistency.





ODE VI. Ad AGRIPPAM.

*S*criberis Vario fortis & hostium
Victor, Mæonii carminis alite,

(a) *Qua rem cumque ferox, navibus aut equis,
Miles te duce gesserit.*

*Nos, Agrippa, neque hæc dicere, nec gravem
Pelidæ stomachum cedere nescii,*

(b) *Nec cursus duplicis per mare Ulixæi,
Nec sævam Pelopis domum.*

*Conamur, tennes grandia: dum pudor,
Imbellisque lyræ Musa potens vetat
Laudes egregii Cæsaris & tuas
Culpa deterere ingeni.*

*Quis Martem tunica tectum adamantina
Digne scripserit? aut (c) pulvere Troico
Nigrum Merionem? aut ope Palladis
Tydidem superis parem?*

*Nos convivias, nos (d) prælia virginum,
Strictis in juvenes unguibus acrium,
Cantamus, vacui, sive quia urimur,
Non præter solitum leves.*



ODE VI. To AGRIPPA.

VARIUS in never-dying Verse,
 Equal to *Homer's* Vein,
 Thy Deeds, *Agrippa*, shall rehearse :
 Thy Triumphs on the Land and Main.

Whilst I no warlike Subject chuse,
 Too lofty for the Lyre:
 Nor tell of *Pelops'* bloody House,
Ulysses' Toils, *Achilles'* Ire.

How should I raise my flagging Wing
 Above the middle Skies,
 Of Heroes or of Gods to sing ?
 Or how to Thee or *Cesar* rise ?

Who can *Mars* in Armour dress ?
 Who *Merion's* dusty Stains ?
 Who mighty *Diomed* exprefs,
 Mateing the Gods on *Trojan* Plains ?

Let me describe, in humble Strains,
 The Feats that Love has done,
 The Battles, Revels, Joys, and Pains,
 Th' Amours of others, and my own.

(a) **Q**UAM rem cumque
ferox navibus aut e-
quis miles te duce gesserit. I
am afraid this Lesson will
never stand upright upon its
Legs and yet at first sight
it has a wholesom Look e-
nough, and thus we find it
in all and most of the Books,
and also in *Victorinus*, p. 26 14.
But now let me ask: If *A-*
grippa had done a *Mean* or
a *Middle-fix'd* Action or a
thing of no great Moment,
must this presently deserve
the *Maonian Quill*? Can he
be supposed to come off *scur-*
vily, and yet to remain *Con-*
queror? No body will say
this. He that says, *Quamcum-*
que rem gesseris (do what you
will) to *Agrippa*, does not
commend him, but banters
and puts upon him, and is
far from giving any hope-
ful Account of him. See
Cicero and *Lentul. Epist. 1. 9.*
where *Quascunque res* (any
sort of Actions) is opposed
to *Great Victories*, just as *great*
things are opposed to *little*,
or a *Lucky Hitt* to a *Foolish*
Business. This is as plain as
the Nose in one's Face; and
therefore I readily come into
the reading produc'd by *Mu-*
retua in his Books, var. *Leet.*
9. 7. *Quacunque*, that is,
wheresoever, whether by *Sea*
or *Land*, for so *Navibus* aut
Equis, *Ships* or *Horses*, signi-
fie. See *Florus* 2. 2. where
he proves *Virtue* to be the
same a-foot or a Horse-back.
So *Liv.* 23. 40. 28. 23. *Na-*

pos in *Hamilear*. As for *Na-*
gerere, it signifies to do *Business*,
when it is without an *Ad-*
jective or *Adverb*. See *Valerius*
Max. 2. 7. 10. *Pliny*, 12. 11.
Seneca de *Constant.* 19. *Wa-*
ter. Chaliot, a nice Critick
reads *Qua res cumque* *re-*
guntur: because, says he,
REM GERERE, TO DO
BUSINESS *in rebus*, is al-
ways spoken of private Af-
fairs, and not of Publick
unless it has *prospero* *ma-*
or some such *Epithet*, along
with it. But he is out, ac-
cording to my Quotations
and I could give him a great
many more if I pleased. And
yet it our Books would but
us a Difference or two, we
might very well read *ut* *re-*
cumque, that is *quandoque*, first
quandocumque (whenever). See
our Author *Carm.* 4. 2. where
there is much such another
Expression. Besides this, we
stick yet closer to the *Vulgar*
reading, and the present Sense,
if we say, *Quum rem cumque*
rox; For why should not
Quumcumque do as well as
Quandocumque? But, say you,
It is not extant. Why, con-
sider we have lost a great ma-
ny Books: but they would
certainly have this very Word,
if they were not corrupted.
In *Seneca's* *OEdip.* v. 648.

----- *Quodcumque* *fand-*
gradu.
Solum *relinquet*, -----

Our Parchments have

quoque,
but
could be
Fol
he y
By whic
where th
and Pest
(6) No
Uly
last call
whilous:
offei may
Canning,
may be
Plural, a
ing and
old Scrut
Sense of
was the
cause the
to be the
real, whe
ed in Im
Books w
new one
Priscian,
Ulyses p
appears f
Ulysses, a
So say I
which I
yet p. 7
same W
duplicis
those ve
duplices.
are so m
to the
what w
the Sens
our Aut
Argume
Pelida
Theaet
that of

quodcumque, quacumque; but only *Quicumque* could be Seneca's Hand-writing. For the Sense is, When he shall leave this Soil. By which he means Thebes, where there was a Famine and Pestilence at that time.

(b) *Nec cursus duplicis per mare Ulyssiei.* The old Scholiast calls this Lesson Ambiguous: for by *duplicis Ulyssiei* may be meant *callidi*, or Cunning, and *duplicis cursus* may be the Accusative Case Plural, and signify both Going and Coming. This is an old Scruple concerning the Sense of this Place, and this was the Occasion of it, because the Ancients made *Is* to be the Accusative Case Plural, where the Genitive ended in *Imm*. Hence the old Books write *duplicis*, and the new ones *duplices*. But now Priscian, p. 562. says thus, *Ulyxes pro Ulyssae, which appears from the Genitive Case Ulyssai, as in Horace, 1 Carm.* So say three other Books, which I have consulted. And yet p. 723. where the very same Words are repeated, *duplicis* is now extant, tho' these very Books do make it *duplices*. Since therefore we are so much in the Dark as to the Lesson, let us try what we can make of it by the Sense. Without doubt, our Author means here the Argument of the *Odyssey*, as *Pelida Stomachum*, *Manilius* signifies that of the *Iliad*; You may

therefore call the *Odyssey*, the Voyage of Crafty Ulysses, supposing *duplicis* bears that Signification. Statius calls Ulysses, *varius*, Achill. 2. 174. Others call him other Names, as *fallax*, *pellax*, *furtis aptus*, which in English are. Rogue and Rascal, *διπλοῖς δὲν* in Greek is a Fellow who speaks one thing and means another: but none of the Latins, except our Horace, ever call such a sort of a Spark *duplex*. *Muretus* indeed cites *Catullus*, Epig. 69. for *duplex Amathusia*, but this is nothing to the purpose: for *duplex* there is apply'd to the Sex, because *Venus Amathusia* was both Male and Female, as *Vossius*, and before him *Meursius* in *Cyprol.* 1. c. 8. observe upon *Catullus*. So in *Statius*, *Theb.* 4. 140. *Hylas* the Centaur is called *duplex*. Let us try now what we can make of *cursus duplices*? where we shall presently see, that the Scholiast blunders, by making *duplices cursus* to signify Ulysses's Going and Coming; For there is not a word in the *Odyssey* of Ulysses's Voyage to *Ilium*, Neither did he meet with any extraordinary Adventures more than the other Commanders. They seem to be more in the right, who by *duplices cursus* mean his Voyage through both Seas, the *Hellspontick* and *Atlantick*. Among these is *Isaac Vossius* upon the place, where he produces that of *Manilius*, 2. 4. *de Uline*;

*Erroremque ducis totidem, quot
vicerat, annis.*

*Instantem bello, geminata per
aquora ponti :*

And he explains *Geminata aquora* just as he construes *duplices cursus* : but tho' he is a pretty smart Fellow, I must tell him by his leave, that nothing can be gathered from so many Blunders. For what can you make of *errorem instantem bello* ? And what was that Ten-Years War which *Ulysses* engaged in, after Troy was taken ? All the Manuscripts, even the *Vossian*, read *Ponti* : and let him look to it by what Authority he makes it to be *Ponti* ; And yet as bad as the Place is, I could venture a Touch with it ; as thus,

*Erroremque ducis totidem, quot
fecerat annis*

*Instantem bello, & geminata
pericula ponto.*

The *Vossian* with three others, and the *Gemblacen* with two other Books, read *per aquora & per agmina* ; So that I suspect both those *Librarians* of a Forgery. *Fecerat* is established by four Copies and the old Editions ; as thus, *Ulysses*, says he, *was as many Years at Sea, as Homer had engaged him in War at Land*. See *Tibullus*, 2. 3. But let the Reading be what it will, I positively affirm, that *Manilius* designed to say, that *Ulysses* was as long at Sea, as he had been at Troy. See *Claudian in Lau. Scream*. v. 26. *Ovid*, Art. 3. 15.

& *Amor*. 2. 1. After all what we have produced from *Manilius* and the rest, will never do in this Business of *duplices curus* : and therefore I fancy there are but few who can suppose, that *Ulysses* has hit the Nail on the Head. For according to this, it should be *cursus per duplex mare* (a Voyage over two Seas) and not *duplices per mare cursus* (two Voyages over one Sea). As for these Interpretations therefore, as well that of *duplices cursus*, as that of *duplices curus*, let us set them both aside, and try if we can mend the Matter by a Conjecture of our own. It is my Opinion, that our *Horace* either wrote, or at least it would have been much better for him if he had wrote -----

----- *Cursus. reducis per mare
Ulixei,*

which is no great Variation from the present reading. This is the Subject of the *Odysses*. See our Author, *Epist.* 1. 1. 'Tis not enough to say *cursus Ulixei*, the Voyage of *Ulysses*, in order to show us what was the Argument of the *Odysses*, unless you add, *reducis* (returning) ; For how can you find by these words, unless there be something besides, whether you mean *Ulysses's* Voyage from *Ithaca* to *Troy*, or from *Troy* home again ? If *Horace* had called it, as *Manilius* and *Ovid* do, *errorem*, (his wandering Voyage)

age) that had ended the dispute; for *Ulysses* did not wander in his Passage to *Ithaca*; but in his Return to *Ithaca*; But now since he calls it barely *his Voyage*, and *wandering Voyage*, he has left us at a stand, whether he means his Voyage to *Troy*, or back to *Ithaca*; And this makes me almost believe, that *Horace* penn'd it *reducis*. See *Statius*, *Silv.* 4. 2. *Sil.* 2. 7. where *Ulysses's* Return is mentioned.

(i) *Pulvere Troico.*] That very bright Fellow, *Nick. Heinsius*, in a corner of his Book, says, *Perhaps TROIO.* See what we say at *Ode* 3. l. 3. p. 32.

(4) *Pralia virginum sectis juvenes unguibus acrim.*] Here again *Nick. Heinsius* puts in and says, that *Gronovius* reads *Sectos*. How ever I find no such thing in any of the *Gronovian* Editions: And yet *Gronovius* might tell him as much, or send it him in a Letter. But certainly that very acute Man could never away with the Vulgar Reading. For why, I beseech you, *Sectis unguibus* (*Pared Nails*?) Perhaps some Interpreters may tell you, this is prettily said, and shews us that the Girls here were not really Angry, but only made a mock Fight of it; and therefore they cut their Nails, that they might not scratch the young Fellows Faces. But can this be right? and did *Horace* add the Epithet, (*fierce*) *acrim*,

on purpose to introduce this pretty Piece of Gallantry, and to make us understand it thus? If they were so very fierce as he describes them, I shall look to my Eyes, and fancy they were coming at me Tooth and Nail. See *Propertius*, 3. 6. *Ovid. Ænone* *Par. Art.* 2. 451. *Claudius* in *Epithal. Pall. & Celler*. Where you will find a very good account of Scratching, Clawing, and such kind of *Catterwawling*: By which you will see, that these Girls were in earnest, and made some Impression with their Nails on the Cheeks of their Lovers. As for *Gronovius*, his usual good luck forsakes him here. *Sectos juvenes*, and *Acres unguibus in juvenes*, as he reads it, is not elegant enough for *Horace*. Besides, if he had a mind to talk at this rate, he should have said, *Secandos* and not *Sectos*. To be short: The most infallible Reading, and that which *Gronovius* himself would come into, if he were alive, is this,

Strictis in juvenes unguibus acrim.

for *strictis* being written heretofore in short-hand thus *sistis*, the Letter *i* being seated on the top of *t*, which is well known to all Dealers in Manuscripts, those stupid Rogues, the Librarians, might very easily suffer *strictis* to degenerate into *sectis*: for the Sense is not, *acrim in juvenes*.

ones, but *strictis in juvenes*,
(Drawn upon young men.) See
Ovid, Amor. l. 6. Trist. v. 2.
Statius, Theb. 3. 536. con-
cerning the Method of draw-
ing or unsheathing the Hand
Nails, or Talons, for Battle.

NOTES upon NOTES. ODE 6.

AN *quancumque rem*
gesserit Agrippa, sine mo-
diocrem, sine leviculum &
nullis momenti, dignum Ma-
onio carmine argumentum
est?] Our Annotator is ex-
tremely concerned in this
Place, both for the Honour
of Horace and Agrippa, for
fear, let the General do what
he would, Horace would be
sure to commend him, and
therefore he will not suffer
Quancumque rem gesserit to stand
in this Ode; but he need not
tumble over Copies and Ma-
nuscripts to find out another
sort of Reading, for it was
not the Custom in Horace's
Time, to commend a Great
Man for his Faults.

Aut dixit aut dicere potuit
Noster.] He either said it, or
might have said it. This is
an excellent Comment upon
Horace, and the more excel-
lent, because it may serve
without Alteration for any
other Great Author (Dr. B.
himself not excepted) where-
ever we meet with any diffi-
cult or knotty Point in their
Writings.

Neque in eo alius casus pas-
sus est Ulyxe: quam quivis ali-
us Ducum.] The Dr. is po-
sitive, that Ulysses had a good
Voyage, and met with nothing
extraordinary in his Passage from

Ithaca to Troy. This was
Secret before, because, as the
Dr. himself observes, neither
Homer, nor any other Author
ever said any thing about it;
but he has discovered it, and
that excellent Rule which
seems to have kept close
in reading the Classics, that
no Hero or General in the
Days did or suffered any thing
remarkable, but there was al-
ways a Poet at Hand to take
notice of it.

An ideo addidit ACRIVM
ut tam festivum hoc depre-
remus?] Horace was speaking
of some young Girls, who
flood a sort of an Amorous
Battle with their Lovers, but
thought with their Nails per-
fired, that they might not
spoil their Faces: This was
thought pretty enough: But
the Doctor will not allow them
Nails to be pared, because
they are called *Acres*, which
translates fierce, raging, &c.
a Lover might have called
such a Romp only Brisk, Bo-
ny, Jolly or to forth, though
her Nails had been pared.
The Dr. indeed makes a bloody
Business of it, and imagines
that Slaughter might ensue;
but he forgets that their was
also a bloody biting Kiss used
in Horace's Time, which might
very well denominate the Girl



who gave it, *Acer* : and yet
 it was not then look'd up-
 as a Sign of Anger.

Secundos, potius quam se-
ni, oportuit.] Speaking still
 of these Romps and their
 Nails, the Dr. affirms, that
 their Nails were not actual-
 ly, they should have been
 cut; which is right enough :
 and I am glad to find, as
 ever a Critick as he is, that
 he does not wholly discou-
 rage the Sport.

Certissimum habeo, Manili-
um voluisse. Certissima emen-

datio est, quam & ipse Grono-
vius, si in vivis esset, ample-
cteretur.] When a Learned
 Commentator says of an Au-
 thor, as the Dr. here does
 of *Manilius*, that whatever his
 Words were, this was his
 Meaning; or as he speaks of
Gronovius, that if such a Scho-
 lar were alive, he would come
 into my Sentiments: We must
 in Charity believe, that all
 this is with design to do Ho-
 nour to the Authors, and not
 to himself, who is only their
 Commentator.



ODE VII. Ad MUNATIUM PLANCUM

L Audabunt alii (a) claram Rhodon, aut Mitylenam
 Aut Ephesum, bimarisque Corinthi
 Menia, vel Baccho Thebas, vel Apolline Delphos
 Insignis, aut Theffala Tempe;
 Sunt quibus unum opus est (b) intactæ Palladii
 Carmine perpetua celebrare &
 (c) Undique decerptam fronti præponere olivam.
 Plurimus in Funonis honorem
 (d) Aptum dicet equis Argos ditescque Mycenat.
 Me neque tam patiens Lacedæmon,
 Nec tam Larissæ percussit campus opimæ,
 Quam domus Albunæ resonantis,
 (e) Et præcep Anio, ac Tiburni lucus, & uda
 (f) Mobilibus pomaria rivis.
 Alcus ut obscuro deterget nubila cælo
 Sæpe Notus, (g) neque parturit imbres
 Perpetuo: sic tu sapiens finire memento
 Tristitiam vitæque labores
 Molli, Plance, mero; seu te fulgentia signis
 Castra tenent, seu densa
 Tiburis umbra tui. Teucer Salamina patremque
 Cum fugeret, tamen uda Lyæo
 Tempora populea fertur vinxisse corona,
 Sic tristis adfatus amicos:
 Quo nos cumque feret melior fortuna parente,
 Ibimus, o socii comitesque.
 Nil desperandum, (h) Teucro duce, & auspice Teucri
 Certus enim promisit Apollo
 Ambiguam tellure novâ Salamina futuram.
 ¶ **Q** Fortes, pejoraque passi
 Mecum sæpe viri, nunc vino pellite curas:
 Cras ingens iterabimus æquor.

ODE VII. To MUNATIUS PLANCUS.

WHILST some praise *Corinth*, *Ephesus*, or *Rhodes*,
 Or *Mitlene*, or *Thessalia's* Plains,
 Or *Thebes*, or *Delphos*, both the Seats of Gods,
 For *Bacchus* there, and here *Apollo* reigns.

Others rich *Mycene* is perferr'd,
 Or *Argian* Tow'rs, that yield to *Juno's* Sway,
 Or those where *Pallas* rules, and every Bard
 Bears his own Native Olive Crown away;

Not *Sparta* hits so much my Humour's Bent,
 Nor fair *Larissa* in her proudest Dress,
 As *Anio* rowling from his high Descent,
 Or sweet *Albunea's* shady calm Recess.

Here Echo in the Walks repeats my Song :
 Or when *Tiburnus'* gloomy Shades I trace,
 The Streams in Murmurs gently glide along,
 And greet the fragrant Orchards as they pass.

O *Plancus*, let this juicy Grape allay
 The Toils of Life, and deep corroding Cares,
 Whether in *Tibur's* pleasant Woods you stray,
 Or in bright Armour follow Camps and Wars.

Sometimes the boistrous *South* it self grows mild,
 Forgets to rage in Blasts, and Storms, and Rain,
 Clears the black Air, with Clouds and Horror fill'd,
 Dispels the Gloom, and brings back Day again.

When *Tenecer* from his Native Country fled,
 To ease his Grief the sparkling Bowl he took :
 Amidst the Feast, with Poplar crown'd his Head,
 And thus his faithful drinking Friends bespoke :

We follow Fortune, Fortune is our Guide :
 Let none despair, whilst *Tenecer* leads you on ;
Phabus another Country will provide,
 A second *Salamis* shall rise our own.

Courage, my Mates, in Dangers try'd before :
 In generous Wine your Cares and Sorrows steep ;
 To Day be merry and carouse ashore,
 To-Morrow launch once more into the Deep.

(a) **C** *Laram* Rhodon.] *Martial*. l. 4. 55. and again, 10. 68. has imitated this place.

(b) *Intacta Palladis urbem.*] Call this *Athens* if you please, no Body hinders you. See *Homer*, *Iliad*. B. 546. But since there is a Book of *Bersmannus*, which has *Arcem*, not *urbem*, and since some of *Lambin's* and my excellent *Queen's-College* Copy write *arces*, it is easier to turn the figurative word *Arces* into that melancholly word *Urbem*, than to bring back *Urbem* into *Arces*. *Arces* is mentioned in *Statius* *Theb.* 7. 184. *Ovid*. *Pont.* 4. 1. & *Metam.* 6. 70. But yet by a stronger Figure the Poets used to say *Arces*, though they were only speaking of a single Tower. See *Valerius Flac.* 5. 647. *Virgil*, *Culix.* 29. & *Aeneid.* 11. 447. & *Eclo.* 2. *Statius*, *Theb.* 5. 100. and therefore I am much out, if you had not better read *arces* here, than *urbem*; For there were many Gods in the City, but only *Pallas* in the Tower. See *Livy.* 31. 30. However if any Body has more mind to the other *Lection*, let him take it, and much good may it do him.

(c) *Undiq; decrepta fronti praeponere oliuam.*] This Reading, which now keeps its ground in most of our Editions, was, as they say, first brought up by *Erasmus*, against the Testimonies of all Copies? for thus it stands in the Manuscripts,

Undiq; decreptam fronti praeponere oliuam.

Turnebus and *Torrentius*, with a small Party, appear in the old Copies: *Lambin*, *Marcilius*, *Dan.* *Heinsius*, *Dacier*, and others, fight it out Tooth and Nail for *Erasmus*; as for me, who being Listed, can not therefore stand by and not strike a stroke, I am clearly for restoring the old *Lection* to this Place and Position from whence it cannot justly be remov'd, having done nothing to deserve such Usage. There are, says our Author, some Poets, who have written compleat Poems in Praise of *Athens*, or have made it their sole Business to extol that City in a continual Recital of its Praises, from its first Foundation down to their own Times, and on this account,

Undiq; decreptam fronti praeponere oliuam,

That is, having exhausted the Subject, to lay claim to the Olive Crown. I desire to know what harm there is in all this. It may stand the acutest and morosest Critick's Censure. Nothing is more agreeable and more decent. *Lucianus* has made the most of it, and like a great Poet, dwells upon it, as if it pleas'd him more particularly. See *Lucian.* 1. 926. and 4. 3. You see he has nickt it: the whole Passage answers to *His*

Lucretius *decerptit flores*, (gathers the Flowers) and makes them into a Garland; Horace *ponit deceptam*, (puts on the Garland which was thus composed of various Flowers.) See Cicero pro Sest., concerning Flowers of Rhetorick. But they object, and say: That the Poets Crown was of Ivy, or Laurel, and not of Olive. This is a Trifle: For the Poets chose their Garlands according to their Subject: Ovid in his Book *De Amoribus*, demands the Myrtle Crown, because the Myrtle was Venus's Tree, Amor. 1. 1. & 1. 15. Art. 2. 733. Why therefore should not those Poets challenge the Olive Crown who wrote of Pallas, to whom that Tree is sacred, and of Athens, where it was in high Esteem? It is also very probable, that those Poets were Natives of Athens, who wrote so many Operose Verses in its Commendation: Why then should they be envied, if they desired to be crowned with a Garland that grew in their own Country? It was decent in Hercules, as Seneca relates it, to bespeak a Poplar Crown, when he was going upon an extraordinary Adventure, and in Theseus, who was an Athenian to ask for one of Olive. Here, Eur. v. 913. To as little purpose is it for them to ask the Question, What mortal ever us'd those words, *præponere oliuam fronti*, to signify, the Crowning of the Head

with Olive? and yet *imponere coronam*, *imponere diadema*, (to put on a Crown or Diadem) is common in Cicero, and other Writers. Virgil Geo. 1. 304. Æn. 4. 418. Propertius 4. 2. And why is it not as good Latin to say, *præponere oliuam fronti*, as *imponere oliuam fronti*? Is not *præponere* (to put before) as good as *imponere* (to put on)? Where is the difference? Show us how they disagree. Consider the thing well, and you'll find, that no Garland can be put on, but it must first be put before. See Valerius Flaccus 3. 436.

-----*Glaucasq; comis prætexere frondes.*

Tell me, how does this same *prætendere*, which is spoken of Yellow Bows, differ from *prætendere*, when spoken of Olive? *Prætingere* is used after the same manner by Seneca, Medea 4. 70. The Greek Lyricks talk at the same rate, upon whom our Horace pins himself through all his Odes, *παραβιβάζει στεφάνῳ τῆς ὀλίας*, is, is word for word the Greek of *præponere coronam capillis*. Sappho ad Athenæum. l. 14. p. 674. Thus much of the old Lesson. Let us now see, what Erasmus and his Followers can say for themselves, which is worth our Notice: and why we should reject this Reading, and admit with Patience a new one of their own forging:

C Undique

Undique decerpere frondi præponere olivam.

That is, as they explain it, *to prefer the Olive to all other Greens wherever they grow.* Very well; but now I desire to know, if this be the Sense, as they would have it, what *decerpta* belongs to? I fancy we all know what we mean when we say, *To pluck an Olive, a Fig, a Flower.* Then I ask, why the Olive should not be prefer'd to a Tree standing and untoucht? What signifies it to say the Tree must first have some of its Bows pluckt off, before it must come in competition with the Olive? Nothing can be more inveniust, I will not say silly, and foolish. *Lucrilius*, as I cited him, says,

-----*Juvatq; novos decerpere flores.*

Now why *decerpte*, I pray, unless it were to make a Garland of the Flowers so cropt? So in the old *Reading*.

Undiq; decerptam frondi præponere olivam.

If you ask why this *decerptam*? the Answer is ready: to make a Garland for the Head; for Bows are first gathered, before they are made into Garlands. But now let those, who stickle for the new *Lectiō*, invent, if they can, any Reason, though never so silly and foolish, to what

purpose it is, in all comparisons between Trees, why either of them should be chosen in order to get the pre-eminence. I fancy these Fellows are sick of their Notions by this time; but I have something behind still, which will make them yet sicker. For thus they say, *that he who undertakes to commend Athens, is to prefer the Olive to all other Trees, as being the Plant of Pallas, and sacred to her in her own Citadel at Athens.* Grant this, and it is true enough, that a great many fine things have been said of the *Athenian Olive*, by Poets, Rhetoricians and Historians; but now the pinch is, what this signifies to *Horace's* Meaning, and what Connexion it carries with that which went before? Our Author had said, *that some Poets made it their Business to praise Athens in their Verses:* To which these Notemongers add, and you must take it along with you, *and to prefer Olive to all other Trees;* Will they never be weary of these Fooleries? Or was the Olive to be the sole Continual Subject of the Poem? What, were all the other Rarities at Athens to be forgotten, and only the Olive, which was not the hundredth part of them, to be mentioned? See a few words of *Cicero's* pro Flacc. c. 26. he makes *Humanity, Learning, Religion, Justice, and Law,* of the Growth of Athens, as well as *Fruit and Olives;* What a

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Field is here open'd in a narrow space, for a Poet to shew his Gambols in? Here is inexhaustible Matter for a great many Books; Add to these their Histories, and Romances of the better sort: All these forsooth must be pass'd by in Silence, that the Olive might be the only Dish, which like Cabbage twice heated, must be served up continually, and to turn the Stomach. Without doubt, the Olive of *Minerva* might have a Principal Part in such a Poem, and it you please, it shall have the first and chiefest Place. But what will you have next? For if it were so, yet still our Author would never say, *There are Poets, who would chuse no other Subject for a whole Book, than to cry up Athens to the Stars, and to commend the Olive before all other Trees*; For this would be the same thing as if a Man should say, That *Titus Livius wrote 140 Books, in which he extolled the great Actions of the Romans, and the Wolf that Nurs'd Romulus*. *Horace* is no such snotty Author, as to have this putrid Stuff put upon him. The most Renowned *Thomas Gale*, in *varragius*, has luckt upon another Interpretation, which that Hoarder of Letters has taken from an old Fable that came to his Hands. He writes the Verse thus,

Undique decerptam fonti praeponere olivam.

The Story as we have it in the *Greek Ballads* is this. That heretofore when *Neptune* and *Minerva* contended for the Presidency of *Athens*, the Gods ordered that the City should be given to that Deity, which could produce the most beneficial present to mankind; upon which *Gale* will have it, that *Neptune* made a Fountain, *Minerva* an Olive-Tree, which in the Opinion of the Gods was prefer'd to the Fountain. This is the Story which this well bred Man will have *Horace* to hint at in this place; and as I find by his Book, he commends *Herodotus*, *Himerius* the Sophist, and *Lucius Ampelius*, who first told this Story. But I have many things to say, which will render this Conjecture very improbable, if not wholly overturn it. For this Story has been told after another manner, especially by the *Romans*; who said, that not a Fountain, but a Horse, was produced. See *Virgil*, *Geor.* 1. 12. *Ovid*, *Metamorph.* 6. 75. where the Horse is mention'd; and it is not likely, that our Author would contradict his Friends in telling this Story. This is my first Reason; now take another along with you; that no Author ever said, that *Neptune* created a Fountain, but a Sea or only a Wave; *Herodotus*, who is *Gale*'s own Witness, and has his good Word, calls it *βίαννας* or a Sea, *Lib.* 8. 55. So *Apollodorus*, 3. 13. *Himerius* apud *Phori*

Photi calls it *ῥοα* a Wave, so Pausanias in Atticis. cap. 22. His third Witness, *Ampulius*, tho' he has been cited, says not a Word in the Cause, for there is not a Syllable about it in that *Ampulius*, whom *Salmasius* has published, and for my part I know no body else of the Name. Now who can be Fool enough to believe, that our Author would call the Sea or the Salt Waves of Neptune by the Name of Fountain? Then observe, that whatever I have before brought against *Erasmus*, will be as serviceable, or almost as serviceable against *Thomas Gale*; For why *descripta*? Why must the Olive be pluckt, in order to be compar'd with the Fountain? And why *undique* (from all parts)? Since only the *Athenian* Olives, in *Greek MSS.*, were here brought in Competition? And why lastly *perpetuo carmine*? How could only the Olive be mentioned throughout the Poem, since the other remarkable things at *Athens* were to come in for a share? To finish all in a Word; all the great Scholars have lost their Labour in mending this Passage: For the vulgar Reading is the best and truest, most worthy our Author, and a thousand times better than all their Comments.

(d) *Aptum dicet equis Argos.* *Servius* reads *dicet* twice, apud *Aten.* 1. 28. & 11. 246. So *Palmannus's* two best Books, one of *Bersmannus* and

mine, the *Grævi. Zulich. It. Magd.* add to these *Lunaticus Torrentius*, who makes it *ducel*. Let it therefore be *dicet Argos*, as it was *Lundabunt Rhodon*, which is keeping to the future Tense. *Torrentius* can never do any good here, though he finds *ducel* in his Copy, for that is but a scurvy Interpretation. For me, if I were to defend that *Lectio*, I would do it out of those Lines of *Propertius*,

*Dum tibi Cadmea ducuntur
Pontice, Theba,
Armaque fraterna trifida
militia;*

For you may as well say *ducel Argos*, as *ducuntur Theba*. But then this very Place in *Propertius* is faulty, and I can never allow the most elegant *Brachylogus* to publish it thus, in spite of all his Copies, as he himself confesses. The old Reading *dicatur*, *Pontice, Theba*, ought certainly to be call'd back; for *ducuntur* is a solemn Word among the Poets: See *Horace, Virgil*, and an innumerable Company besides. 'Tis not likely, that *Ponticus* should begin his *Thebais* after the manner of the *Cyclic Poets*, from the Building of *Thebes* and *Amphion's* Harp, but only from the time of *OEdipus*, and then *ducuntur Theba* would be intolerable, unless he had treated of the very Original, the *Kings*, and Building of *Thebes*.

(e) Et

(d) *Et præcepit Anio & Tiburni lucus.*] 'Tis but a Trifle that I am going to mention, if any thing can be call'd a Trifle in the neatest of all Poets; but all the Books write *Anio ac*, and not *Anio &*; this is much cleaner than to have & repeated three times in the same Verse. See *Priscian*, p. 604. who reads.

Ac Tiburti lucus :

But by his Favour, a Manuscript Copy, aged 600 Years, has,

Ac Tiburni,

which is the true *Lectio*, and has been sufficiently vindicated by other Writers.

(f) *Mobilibus pomaria rivis.*]

Pomaria is in the *Grevian*, the *Raven's College*, *Galean* and *Battelian Copies*, and at second Hand in the *Magdalen*, and at first Hand in the *Bodleian*, so in the old *Venetian Edition*, and in one of *Cruguius's* Books; but as for *Cruguius*, 'tis a hard matter to meet with Judgment and Learning in him, and he has no such thing as Modesty or Honesty. *Marcellius* reads it, *Nobilibus pomaria rivis*. This is wrong, and *Pomaria* is right; for as *Varro de R. R.* 1. 2. witnesses, Orchards were frequent in Italy, and the best Orchards were to be seen about *Pisa* and *Tibur*. See *Statius's Description of Tibur*. *Silv.* 1. 3. *Columella* 10. 407.

Hor. Serm. 1. 4. *Symmachus*: *Epist.* 7. 18. & 7. 12. *Propertius*, 4. 7.

Pomosis Anio qua spumifer incubat arvis,

For so *Broukhufius* has truly and ingeniously mended the Place, whereas the old blundering Passage ran thus.

Ramosis Anio qua pomifer incubat arvis.

For what is the Sense of *ramosa arva*, (Branching Rivers?) or of *pomifer flavius*, (a River that bears Apples?) Certainly that most accurate Judge, *Nic. Heinsius*, had not his Wits about him, when he thus resited up that place in *Ovid*, *Mor.* 3. 6. de *Aviense*,

Nec te prætereo, qui per cava saxa volutans,

Tiburis Argei pomifer arva rigas.

Here agin I demand, how comes *Anio* to bear Apples? And yet I cannot Countenance the most celebrated *Broukhufius* ne ther, who contends to no purpose that *Spumifer*, the old received *Lectio*, is right; for a double Epithet is very squallid, and especially here, where both signify the same thing, *per cava saxa volutans* (sliding along the hollow Stones) and *Spumifer*, (frothy.) He might have easily added the Letter *a* to *Spumifer*, which was

C 3 swal-

swallow'd up, and devoured
by the following Word,

*Tiburis Argei pomifera arva
rigas.*

See *Pomifera arva* in *Silius*,
li. 4. Neither be afraid to cut
off a Vowel in the latter part
of a Pentameter. *Ovid* is
indeed shy enough of it, and
never uses it but in *Fast.* 2.
216.

(g) *Neque parturit imbres
perpetuos.* *Servius* upon *claro
Aquilone* in *Virgil*, *Georg.* 1.
460. calls it a cloudy Wind,
and a clear Wind, as all other
Winds are, and then quotes
Horace,

——— *Neque parturit imbres
Perpetuos.* ———

So say the Editions of *Ser-
vius*; but I question whether
the Manuscripts are on his
side. The oldest *Horaces*, the
two *Blandinian* Copies of *Crug-
uius*, and the best of mine,
the *Leiden*, *Grævian*, *Queen's-
College*, with two more, do
plainly write *perpetuo*, which
is the best Reading of the
two. The South, says *Horace*
often clears the Sky, and does
not always occasion Rain;
where you see the *Antithesis*
between *sæpe* and *perpetuo*:
Which is quite lost in the o-
ther *Lesson*. Add to this, that
perpetuos is absurd; For where
is the Nicety of the Observa-
tion, that the South does not
always bring Rain? That's
impossible: we can never con-

ceive it; for if it always
rain'd, then the South would
be said to cause Rain, even
when he did not blow, that
is, even when there was no
such Rain: Unless you make
the South perpetual, as well as
the Wind, which is an intol-
erable Absurdity.

(h) *Teucro duce & auspice*
[*Teucro*.] It is against my
will, that I trouble this Verse,
which has been so handsomely
turn'd into a *Parody* by our
Christian Poets,

*Nil desperandum Christo
& auspice Christo.*

And yet this *Parody* is much
better than what *Horace* has
said according to the present
Reading; for *Christ* is truly
our General and *Soothsayer*,
and *Teucer* was indeed a Ge-
neral over his Men, but I
much question if he were their
Soothsayer; For why a *Sooth-
sayer*? Is it because he con-
sulted the Oracle of *Apollo*?
Was this enough to deserve
the Name of *Auspex*? Or is it
because he was the Prophet
and Interpreter of *Apollo*?
Where do we read any such
thing of *Teucer*? Or shall we
take the *Roman* Exposition,
and say, that *duce & auspice*
Teucro, is the same thing as
to say, *duce & auspicio* *Teu-
cro*, (under the Leading and Auspice
of *Teucer*.) So the *Latin* Wri-
ters commonly say, *duce &
que auspiciis* *Augusti*, *Tibe-
rii*, &c. And yet you shall
never find among the Ro-

any one, who had said, that such or such things were done *Augusti auspiciis*, who would say of these things, that they were done *Augusto auspice*; I affirm no body ever said *Auspice Casare*. For *Auspex*, when spoken of a Man, is always taken properly and signifies the proper Officer, but where it is taken metaphorically, in Greek *μῦτα οὐρανῶ*, it denotes some God, and not a Man. See *Virgil, Æn.* 3. 20. & 6. 45. *Hor. Epist.* 1. 3. *Ovid Fast.* 1. 615. *Prudentius* con. *Symmach.* 2. 707. *Avenius* in *Arateis*. And I am very much out, if the *Latins* ever speak otherwise. *Lucan* indeed calls *Brutus* an *Auspex*, where he describes the Wedding of *Cato* and *Marcia*, l. 2. 370. and *Seneca* in *Troad.* 862. calls *Helen* by the same Name. But here the Word stands in its proper Sense, and it is well known, that *Soothsayers* were always made use of at Weddings. There was certainly a great Rout heretofore among the Books about this Passage, as appears from an old Scholiast, *Auspice*, says he, *that is, by his Favour and Promise*; he speaks of *Apollo*, whose Oracle and Promises ye shall w'd. So says the Manuscript *Acron* in the Library of the *Royal Society*, and so the Commentator upon *Cruquius*; and yet the Annotation can never be reconciled with the present Reading; hence two of *Lam-*

bin's, with many of my Books, preter *Auspice Tenui*. Which Reading, though it be foolish enough, makes it out clearly, that they who inserted it, put the *in Auspex* not upon *Tenuer*, but *Apollo*. Not to detain you longer, he who mends the Verse thus—*Auspice Phœbo*, will certainly transcribe the very Hand writing of *Horace*. Is it not much better for *Tenuer* to make use of these Words in order to encourage them, and put them in hope? This is better than to make them depend only upon himself, but by adding *Apollo* to his own Authority, he cures them effectually of Despair. What follows seems to demand this Emendation. ----- *Certus enim promisit Apollo* ----- For what can *enim* belong to, if nothing went before relating to *Apollo*? How nice and fine is the Connexion, if you read it as I would have you, *Auspice Phœbo*? See *Statius. Sil.* 3. 5. & 2. 2. where *Phœbus* is called *Auspex*. Nor be frighted at all, because he repeats *Apolo* in the next Line,

Certus enim promisit Apollo,

As if *Phœbus* that went before had been sufficient; for so in another place he names *Romulus*, though just before he had nam'd him by *Periphrasis, Ilia Mavortisque puer*. See *Od.* 4. 8. This is usual among the other Poets.

RESTIUS itaq; ni fallar, arces hic legeris, quam urbem.] Horace speaking of Athens, calls it Palladis Urbem; but the Dr. will scratch out Urbem and put in, first Arces, and after that Arcem: Whereby he thinks he does a particular favour to Pallas the Goddess of War: it being a more honourable Post to command in the Citadel than in the Town.

Veteres quidem libros tuentur Turnebus, & Torrentius eam paucis: pro Erasmo acerrime pugnant Lambinus, Marcius, Dan. Heinsius, Dacierus, aliiq; Mihi vero.] The Dr. here makes a pitch Battle of it, and after Erasmus and his confederate Criticks on one side, Turnebus, Torrentius and their Party on the other, had fought it very strenuously, the Dr. declares himself: upon which the Fortune of the Day is decided, and Victory immediately determines her Choice. There is a Ballance of Power in Books as well as Kingdoms, but it all turns upon the Dr. He makes Peace and War among the Criticks, as he thinks fit.

Nul a corona imponatur fronti, quin & eadem preponatur.] All Crowns are put on before, and not behind. This is a noble Maxim in Government. It gives us to understand, that every Person is to put him-

self forward, and meet his Preterment boldly; to have one come behind one's Back, and slip a Crown or a Garland upon one's Head, looks so foolish and awkward! the very same Ceremony is used in clapping a Fool's-Cap upon another.

Quid? an reliqua Athenarum miracula, quorum ne autemissima pars erat olivæ, silvan erant pretereunda.] The Dr. is angry, that Horace should only mention Pallas and the Olive Tree, as fit to be recorded in a Poem made in Praise of Athens, when, as he observes, there were so many Miracles besides in Athens worth Notice; now supposing an Olive-Tree to be a miraculous thing, yet what would have become of Horace here, when he mentions several Cities to be made the Subjects of a Poem, if he had told us all the Rarities and Miracles that belong'd to them? This Dr. would soon have swell'd into a Book. He calls Argos apertum equis, What, was there nothing remarkable at Argos but Horses? A strange blunder this! Nay, he mentions Albunea, which was a very pleasant Seat, as having nothing valuable in it but only a good Echo.

In resurgendo hoc loco prederunt plane operam tot viri ruditi.] Here the Dr. having

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called together an Assembly of Criticks, by the Names and Titles of most Learned, most Accurate, most Ingenious, most Judicious, most Illustrious, and so forth, tells them when they are met, that they are a company of Blunderers and Block-heads, and that there is a Commentator in the World, one Dr. B—, more Learned, Accurate, Ingenious, Judicious, and Illustrious than all of them put together.

Omnes fere Codices habant Anio ac, non Anio &.] This grand Dispute between & and ac is very maturely decided by the Dr. upon the Testimony of a Copy 600 Years Old; and accordingly ac is suffered to take place; every Body sees, they are both little Gentlemen, and very equally match'd, and it is whisper'd, that they never fell out before, therefore no Body knows what might have been the consequence, had not the Dr. slept in so seasonably, and parted them. It seems the Dr. finding & twice in the Verse before, would not give him a third place, but puts ac in his room, the truth of it is, & is an intruding Particle, and much oftner in company than the rest of his Brethren.

Quid autem, fluvius pomifer?] A shrewd Question this which is here put by our Schoolast! as How comes it

to pass, that a River is said to bear Apples? And yet such is the strange Power of Poetry, that if Apples grow upon a Tree, and that Tree grows upon a Bank-side, and is watered by a River, that River shall be called *Pomifer*. The Dr. owns *Pomifera arva* to be good in *Silius*, and yet *Fields* do no more bear Apples than *Rivers*, because Apples grow only upon *Trees*.

Si ipsi imbres perpetui essent, tum Notus crearet imbres, cum non flaret, hoc est, cum ipso omnino non esset. Nisi forte velis Notum quoque perpetuum esse, perinde ac imbres, quo nihil absurdius.] These two extraordinary Discoveries, that there are other Winds belonging to the Compaits, besides the South, and, that no Wind can cause Rain, when it does not blow, make so considerable an Addition to the Modern Improvements of Navigation, that I must in a particular manner recommend them to the curious Reader: and do hope, that by this time they have been carefully transmitted to all the *Marine* Criticks in *Isap-land*.

Christus enim vere & dux noster, & auxpex, Teucer hic dux quidem suis erat, auspex an fuerit, dubito.] The Dr. seems very much to lay to Heart here, the Honour of *Christi*

Christian Poetry, of which he gives us a Specimen in,

Christo duce & auspice Christo.

But I do not know, whether it may not be very late in the Choice of Poetical Religions, to turn Heathen; and therefore I am most concerned for *Horace* in this place: and desire the Dr. to be as good a *Christian* in Poetry as he pleases; Only I do not know by what Authority he draws a Parallel between *Teucro* and the other great Person. He has already told us, that *auspex* does not signify a Favourer or Promoter of any Work or Undertaking, but a Soothsayer, a Confulter of Omens, a Bird-watcher, whenever it is applied to Person: and then how he can offer to call his Saviour by this Name is Matter of great Astonishment. I wish the Dr. may not go about to rid himself of *Christianity*, for the Improvement of his Poetry.

Auspex animi nunquam de Homine usurpatur, nisi de eo qui proprie eo verbo signabatur.] Here we are told, that the Name *Auspex* is never given to a Man, but only to him to whom that Office properly appertains, that is to the Soothsayer; which Office, says he, never belong'd to *Teucer*; and yet he afterwards owns that this Name belong'd to

Brutus and to *Helen*. As for *Brutus*, whether he were a Soothsayer or no, may be a Question; I believe he was not quite mad enough for the Business. But as for *Helen*, she certainly never arriv'd at that Dignity: and the Dr. assures us that it *auspex* is taken metaphorically, it is then apply'd only to the Gods; and I dare be positive, *Helen* is, upon no account, to be numbred among them.

Profecto longe meliores animi & certiores spes suis sociis addidisset Teucer, si his verbis compellasset; quam si ad suam unius auctoritatem omnia retulisset.] This is a very good Reason, why we should blot out *Tenoro*, and put in *Phobus* in this Line,

*Nil desperandum Teucro duce
& auspice Teucro,*

for says the Dr. *PHOEBUS* joined to *TEUCER*, is much better than *TEUCER* alone, and will serve more effectually to keep *TEUCER*'s Companions and Followers from Despair. Who can doubt of this? and if he had added *Jupiter*, *Mars*, *Bacchus*, and all the rest of the Gods and Goddesses, the Security would have been so much the stronger.

Neque vero illud te deterret, quod continuo repetit Apollo, tanquam scis fuisse in primo versu Phœbum nunciatum. The Dr. is graciously pleas'd

allow, that *Horace* should
 this place set *Phæbus* and
 together, and yet in
 Notes upon the 4th Ode,
 gives out, that *cois* (S)
 belongs only to
 and was never imitated
 any other Poet, but only
Virgil, and by him only once.
 However it is reasonable,
 that *Horace* should some-
 times go out of the way to
 help his Commentator, after
 so many Favours received at
 his Hands.

The End of the Second Part.



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Q. Horatii Flacci
O D A R U M

LIB. I.

ODE VIII. *Ad LYDIAM.*



Lydia dic per omnes

(a) *Tu deos oro, Sybarim cur propero
amando*

Perdere; cur apricum

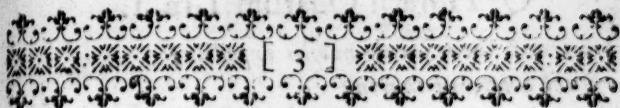
*Oderis campum, patiens pulveris atque solis?
Cur neque militaris*

(b) *Inter aequales equitat, Gallica nec lupatis
Temperat ora franis?*

*Cur timet flavum Tiberim tangere? cur olivum
Sanguine viperino*

*Cautius vitat? neque jam livida gestat armis
Brachia, sepe disco,*

sqn



T H E
O D E S
O F
H O R A C E.

B O O K I.

O D E V I I I. *To LYDIA.*



WILL you persist, fair *Lydia*! to love on,
On *Sybaris* exhaust your Charms?
Now by the Gods, he's ruin'd and un-
done :

For Fame no more his Courage warms;
He hates the dusty Field and scorching Sun,
Though once so well approv'd for Feats of Arms.

No more his Arms the manag'd Steed restrain,
Nor stem with nervous *Strokes* the Flood;
Suppl'd with Oil no more his Limbs sustain
The massy Armour's weighty Load:
His Hands the Jav'lin and the Quoit disdain,
Which none so far with manly Vigour throw'd.

A 2

He's

Sæpe trans finem jaculo nobilis expedito?

Quid latet, ut marina

Filium dicunt Thetis sub lacrymosa Troja

Funera; ne virilis

Cultus in cadem & Lycias proriperet catervas.

Dr. B——'s NOTES. ODE 8.

(a) **T**^E *deos oro*, Sybarin
[*cur properes*.] Some
of Pulmannus's Copies, some
of Burmannus and my own,
the Grævian, Galean, Queen's-
College, Royal Society, and Pe-
ter-House Copy, as also Ma-
rius Victorinus, p. 2533, 2614,
2621, read this Place. *Hoc deos*
oro. But there are more Books,
which with Diomedes, p. 509,
and Fortunatianus, p. 2683,
2703, prefer *Te* before *Hoc*.
Both these *Lections* are good:
but *te* is more nice and fine.
See *Serm.* 1. 8.

Per magnos, Brute, deos te
oro.

(b) *Inter aequales equiset,*—
temperet.] The old Parchments
of Grævius read it as plain
as can be, *equitat* and *tempe-*
rat. Why should not this be
right? by this Trick the
whole Sentence is made more
Pathetick, in Greek παθῆτικόν,
if you toss it off by
way of Interrogation: other-
wise you only bid Lydia tell

the Story to her self. But
the Librarians made the Al-
teration, because *properes* and
oderit went before; and truly
there had been no end, if
they had gone on at that
rate; for then they must
have popp'd in *vitet* and *apet*
in the tenth Verse: only per-
haps *timet* in the eighth Verse
would have put a stop to
their Proceedings, which could
never have been chang'd into
timeat, without spoiling and
laming Horace's Feet. Nay,
I am verily persuaded, that
the same *properes* is the na-
tural Issue of *oderit*, and yet
oderit, if Priscian's Testimony
may be allowed, is put here
interrogatively, p. 1059, and
as he afterwards says, p. 1146,
is as well the Future of the
Indicative Mood as of the Sub-
junctive. We may therefore
read *properas* in the first Verse,
and accordingly we find it so
exstant in Diomedes, p. 509,
in Victorinus, p. 2533, and in
Fortunatianus, p. 2683, and
2703.

The ODES of HORACE.

5

He's spoil'd, he's lost to Glory and Renown,
Unmann'd, and made a Woman's Toy:
So *Thetis* heretofore disguis'd her Son:
Left the rough Habit of a Boy
Should call him forth, and urge the Hero on
Eager for War and Blood, and push the Fate of
Troy.





ODE IX. *Ad THALIARCHUM.*

(c) **V**ides ut alta stet nive candidum
Soraete, nec jam sustineant onus
Sylvæ laborantes, geluque
Flumina constiterint acuto.

Dissolve frigus, ligna super foco
Large reponens; atque benignius
Deprome quadrimum (d) Sabinâ,
O Thaliarche, meram diotâ.

Permitte Divis cætera: qui simul
Stravere ventos æquore fervido
Depræliantes; nec cupressi,
Nec veteres agitantur orni.

Quid sit futurum cras fuge querere; &
Quem fors dierum cumque dabit, lucro
Adpone: nec dulces amores
Sperne puer, (e) neque tu choreas,

Donec virenti canities abest
Morosa; nunc & campus, & aræ,
Lenesque sub noctem susurri
Compositâ repetantur hora:

Nunc & latentis proditor intimo
Gratus puellæ risus ab angulo,
Pignusque dereptum lacertis
(t) Aut digito male pertinaci.





M.

ODE IX. *To* THALIARCHUS.

SEE how *Sora*'s Mountain scarce sustains
Her hoary Load! what Frosts congeal the Woods,
Bind fast the waving Seas in Icy Chains,
And stop the rapid Current of the Floods!

Now let your Hearth with Piles of Billets glow,
The *Sabine* Casks their mellow Charge diffuse:
Dissolve the crystal Ice, melt down the Snow
With never-ceasing Fires and sparkling Juice.

Leave all the rest to *Jove*, at whose Command
The warring Winds their rough Contentions end,
No more the Waves in curling Ridges stand,
Nor Ash, nor Cypress, to the Tempest bend.

Nought Future, no To-morrows Thee employ,
The present Hour is thine, and this improve,
Now in thy Youth the Gift of Heaven enjoy,
In sportive Dance, in Revels, and in Love.

Remove far off Old-age and late Decay;
Now to the Walks and to the Ring repair:
At Night the lucky Moment calls away,
The gentle Whisper, and the yielding Fair.

In vain she flies to hide, but laughing shows
How you may find her out, and hold her fast:
And when you snatch some Favour, clasps it close,
Struggles awhile, but——lets it go at last.



(c) *V*ides ut alta.] These Words come upon us in all the Editions with an *Interrogation*; but it is a much greater piece of Elegance to omit it. So in *Carm.* 3. 28.

Inclinare meridiem

Sentis; ac veluti flet volucris dies,

Parcis deripere horreo

Cessantem Bibuli consulis amphoram.

So we find it in the *Greek* of *Alcaeus*, to which our Author refers in this Place, almost Word for Word.

Ἦν μὲν ὁ Ζεὺς, ἐν δ' ὀρεῶν
μήγας
Χειμῶν πινάγασιν δ' ὑδάτων
ροαί.

(d) *Sabina dicta.*] That most learned Man *Thomas Gale* had much rather read *Sabino*; and here I fancy is the whim of it: because, he thinks, it comes from the *Greek* *διώτης*; and I must not dissemble with him, but fairly let him know, that in the oldest Copies, the *Gravian* and *Queens College*, but especially in the *Gravian*, the final Letter *a* does seem as if it had been made out of the Letter *o*. But be that as it will, the *Greek* should have been *διώτης*, or *διώτις*, and not *διώτης*, or *διώτη*: for no Words compounded of *ῥ* do admit of those Terminations. *Museo-*

ῶτη, a Herb so called; is cited out of *Aeginetas*: But 'tis a Blunder: For it should be *μυσοῦτις*, or *μυδὸς ἄνη*; and yet our *Hesychius* says, *Ἐνώταις, ἐνώτις. τῇ σπορῇ δία, ὡς φιλόταις.* *Σοφοκλῆς Αἰχμαλώτοις.* Which Place if it were as it should be, yet we could never tell from thence, whether the *Nominative Case* were *ἐνώτης* or *ἐνῶτη*. But as for *Hesychius*, he plainly shams, and puts upon us in this Case, and his Eyes were strangely out of order when he read the Book, whence he collected that Passage; for the Books say, *ἐνόταις* and not *ἐνόταις*. Accordingly the Author of the great *Eymologicon* has this Sentence, *Ἐνοπαῖς, τοῖς ἐνοπίοις ὡπὸ τῷ ταῖς τῷ ἑνῶταις κείνῳ.* *Σοφοκλῆς.* You see this Man commends this *ἐνώταις* out of the same *Sophocles*, and in the very same Signification as the other did *ἐνόταις*. Nor can you have any Scruple but that it must be *ἐνόταις*, and that this is right upon two Accounts: because it comes from *ἐνῶ*, and is pronounced just like *φιλόταις*. See *Gloss. Philoxeni.* *Dieta, ἀμφοῖον, ὀνοφῶρον.* And yet you can never learn by this whether it be *Masculine* or *Feminine*. So that in a thing of so much Uncertainty the best way is to take the most Copies, and let their Number decide the Controversy.

(e) *Noqui*

(c) *Neque tu choreas.*] The Pronoun *tu* intrudes it self in this place very much against the good Will and Pleasure of that mighty Man *Julius Scaliger*. He says, That the Versification or S. anning part put him under a necessity of suffering *tu* to pop in here. The truth of it is, there is no such thing as *tu* in the *Galean* and *Peter-house* Copies; and I fancy, those lazie Rogues the *Librarians* put it in, when they had nothing else to do. And yet how comes it about, that they will suffer *Virgil* to talk at this rate, even where his Discourse is much after the same manner? See *Æn.* 5. 456.

*Præcitemque Daren ardens
agit aqmore toto,
Nunc dextrâ ingeminans illius,
nunc ille sinistra.*

Seneca Her. Fur. 1246.

*Per sancta generis sacra, per jus
nominis
Utrumque nostri, sive me alio-
rem vocas,
Sed tu parentem.*

(f) *Aut digito male perti-*

naci.] *Prudentius* in *Præfat. Cathem.* has notoriously imitated this Passage of our Author.

— *Exin jurgia turpitos
Armarunt animos, & male
pertinax
Vincendi studium subjacit casibus
asperis.*

But in *Prudentius*, *male pertinax*, signifies *stubborn*, *refractory*, and *pertinacious* to the last: Whereas it has quite another Meaning in our Author; for here it does not signify, as some expound it, *parum pertinax*, (not very obstinate) but it signifies one, who really is obstinate, but yet so, as to be content after some Struggle to submit. *Petronius* has much such another Thought. *I stole in*, says he, and snacht the Favour from her, *male repugnanti*, that is, though she resisted me, yet so resisted as at last to yield. See also our Author. *Carm.* 2. 12.

*Et facili sævitâ negat,
Qua poscente magis gaudere
eripi.*

NOTES upon NOTES. ODE 9.

*Vides ut alta.] Hæc per in-
terrogationem proferuntur
in omnibus editionibus: que tam
elegantius omittitur. Sic in
Carm. 3. 28.*

Inclinare meridiem, &c.] Horace in this Ode, addresses himself to one *Thalarchus*,

and in the first Line, bids him take notice, and see how the Snow lies upon the Mountains. The Dr. is in some Perplexity whether it should run thus, or whether there should be an Interrogation Point at the end of it, as thus, *Do you*

A 5 jec

10 NOTES upon NOTES. ODE 9.

see how the Snow stands upon the Mountains? Not that the Sense is the worse for it, or suffers any manner of Alteration: All the Dispute is about Pointing. But he decides it wonderfully, and is resolv'd that the Interrogation Point shall not stand here, because in another Place Horace does not use an Interrogation Point, where he is speaking about the Times and Seasons, as he does here, and yet the Sense would have been the same if he had used it. What a nice Discernment in Criticism is this! How richly does the Dr. deserve those glorious Epithets of *Limatissimus*, *Sagacissimus*, *Vir recondita eruditiois*, and the like, which he so often bestows upon his Brethren the Commentators? Suppose some great Author should arise, and oblige the World with a new Edition of that noble Classick *Quæ Genus*, which is only second to *Propria quæ maribus*, published with Notes, Emendations, Various Lectiōs, and all other Accoutrements; how many curious Scruples might he raise at that Line—*Cornu tibi cura sinistri*, and thereupon go to work upon Manuscripts, Copies and Editions, only to prove that here ought to be no Interrogation Point? Notwithstanding the meanest Boy in the Class might probably construe it with that Mark; and could he do better than make out, that the very same judicious Poet had given us a Precedent, and did

not make use of an Interrogation Point upon the like occasion. Vide, *Nec vult Panthera domum addantur Theba & Athenæ*. Such a Remark could not come off more nobly, than by concluding with some such elegant Quotation,

Put it in, 'tis very well done:
But if you won't, you may let it alone:

'Tis all one, 'tis all one,

Sed omnino fallit nos Hesiychius, & lippientibus oculis inspicios codices, unde ista desinunt. As all Authors, and especially Criticks, take particular care to bespeak Candour in their Readers, they should be as ready to set us an Example of it in themselves. Our Learned Scholiast, agreeably to this Rule, gives us here a remarkable Instance how Candid he is in his own Nature; for though he had Convicted *Hesiychius* of a Blunder, yet so far is he from supposing it to be a wilful one, that he actually charges the Fault upon *Hesiychius's* Eyesight. He takes it for granted he was blear-eyed, or had at that time a Rheum and De-fluxion, which hinder'd him in the clear View of a Greek Word, about which the Dr. is here disputing. If I am not mistaken, Horace himself complains of the very same Imperfection in one part of his Book, and tells us, that he hinder'd him from playing at Tennis (for so I interpret *Pila*, in Opposition to some Criticks

rick's who contend for *Trap*) Indeed since the Invention of Spectacles there is less to be said for Criticks in this Case; only I observe, there is one sort of Men, whom the Dr. will never forgive for a Slip of this Nature. I mean those Blundering Rogues, *The Librarians*.

Neque dissimulandum est, in vetustissimis codicibus Graviano & Reginensi, in illo praesertim, posteriorem a formatam videri ex o.] Here we meet with a remarkable Instance upon how slender a Thread the Fate and Fortune of the greatest Authors depend. The dash of a Pen, the stroak of a Hair, a drop of bad Ink, an ill-contriv'd Abbreviation, a small stain from a Transcriber's hand not well wash'd, or a sudden fit of Oscitation in one of those Rascally *Librarians*, shall spoil a good Expression or a fine Thought: and at the same time raise such a Contest between Scholiasts, Commentators, and Interpreters, as shall not be laid again without a great Effusion of Ink, though the only thing contended for be an *A*, an *O*, a *P*, a *Q*, a *Comma*, or an *Interrogation Point*. On the other Hand, some such trifling Casualty shall give the hint to such a learned Critick as our Dr, to brush up a heavy Sentence, and turn that into a brisk flight of Wit and Fancy, which the Author himself never dreamt on. I could give you a very

remarkable Story to this purpose. A certain Retainer to Letters, who by serving as *Amanuensis* to a great Scholar had pick'd up a good set of *Latin* and *Greek* Scraps, sufficient for a Note-monger. This Gentleman having unhappily lost his Patron, thought he could not do better than transmit his Memory as well as his own to Posterity, in a very Learned and Accurate *Epitaph*. The nature of this *Epitaph* was such, that tho' it was compounded of *Latin* and *Greek* handsomely put together, yet the Design of it was, that it should not be understood till the Third or Fourth Generation, when Riddles and Enigmatical Inscriptions begin to be suspected of having some Meaning, contrary to the first Intention of their Authors, purely for the sake of their Antiquity: and then this *Epitaph* was to have all its Letters, Syllables, and Commas scann'd, and come into Competition with the *Maymor Arundelranum*. Accordingly, it was set out in Columns, with *Greek* and *Latin* Compounds, drawn up after a Military manner. As thus,

<i>Philobiblus.</i>	<i>Misopapisticus.</i>
<i>Philozelotes.</i>	<i>Misofanaticus.</i>
<i>Philoarchaicus.</i>	<i>Misodolus.</i>
<i>Philologus.</i>	<i>Misoharcticus.</i>

Not a word of which was to be comprehended by any Body within fifty Days Journey of the Country Church,

in which this *Epiraph* was to shine. But so it happened, that the Waggoner, to whose Care this Noble Piece was committed in order to be carry'd down to the Repository for which it was intended, made an unfortunate Blunder, threw down his Load, and broke it in several Pieces, to the great Disappointment, as was then supposed, of the Learned Author. And yet in the Event, Fortune prov'd a better Critick than a thousand Commentators, and in the Overthrow took care so to separate the Greek Compounds from the Latin, that by laying aside the *Miso's*, *Philo's*, and the rest of those hard Words, the whole became Easie, Bright, and Intelligible, which was never designed to have any Meaning, till at least five hundred Years after.

Neque tamen est parum pertinax; ut vulgo exponunt; sed qui simulat se pertinacem esse, & tamen pertinaciam suam expugnari cupit.] Horace was here speaking of the little Toying and Gallantries of some easie agreeable Girls in his time, and he calls them *male pertinaces*, for they pretended Resistance, and would stand a small Struggle, but after that yield and give up the Favour. The Dr. is extremely concern'd for some sower Morose Criticks, who, as he says, would make *male pertinaces* signifie an utter refusal and a resolute holding out

against all Attacks, and he will by no means allow of that severe Interpretation. He is resolv'd the Girls shall yield; and I verily believe Horace was of his Mind. The truth of it is, Horace describes the Pleasure in so luscious and alluring a manner, that it is a very hard matter to peruse him with a feeling Intimacy, as the Dr. does, without being insensibly drawn into the same soft and tender Sentiments.

Ubi obiter mendum occultissimum abolere poteris: quem miror equidem sagacissimum Heinsum non advertisse.] Our Learned Commentator cites a Place in Ovid, and tells us, there is a horrid Fault in the Reading; but at the same time he calls it, *occultissimum mendum*, (a very occult Fault) and one would think it should not therefore be easily discovered, that being commonly the case with occult Cases; And yet the Dr. professes his great Wonder, that his Friend Heinsius, with his usual Sagacity, should not discover it. Such is the honourable Opinion that great Critics have of one another, since they think it matter of Surprise, that any thing, though never so occult, should escape their penetration.

Quid enim est Pleias una? An periculum erat, ne duabus matribus genitum esse Mercurium suspicaremur?] Ovid speaking of Mercury had unfortunately said,

—*Quem montibus olim
Edidit Arcadiis Pleias una
Jovi.*

Which in plain English amounts to thus much, that one of the Pleiades brought forth Mercury to Jupiter in the Mountains of Arcadia. I suppose, so it has been taken in all the Grammar Schools of Great Britain; and I presume no great Difficulty started in explaining the Text, either by the Boys or their Master. But now comes the Dr. and he thinks it strange, that such Nonsense as this should pass upon Scholars. For, says he, why *Una*, why One of the Pleiades? Would any body imagine that Mercury should have two Mothers? This no doubt is an Objection that none of Horace's Readers foresaw; but though among the Writers of Horace's Age, there is a very odd Account of the Generation of several of their Gods. yet since there does not appear any thing of what the Dr. mentions in the Production of Mercury, as slippery a God as he was, the Question will be, whether the Words cannot otherwise be accounted for. Now we are to understand, that there were several Ladies, some say, seven, who went by the Name of Pleias; and therefore, though it may not be good Sense to suspect Mercury for having two Mothers, and consequently, that *mater una*, had that

been the Expression, would have been bad enough; yet since the Words are *Pleias una*, it can never be bad Sense to say, that though he had but one Mother, yet that one Mother was one of the Pleiades. Suppose the Dr. were the Father of seven Daughters; to say, that either of those Sisters, or all of them together, had more than one Father, would be bad enough; and to say, that they had more than one Mother, much worse; but to say, that one of those Sisters, or one of the B's, was made a Mother by such a one; or that, such a one was the Son of one of those, is no more, I conceive, than what Priscian, Bursmannus, Bittbaldus, and even Heinsius himself, or any one but Dr. B. the Father, might discover and allow of, notwithstanding he has pronounced it to be so very occult and mysterious. And though the Epithet *uda* (moist) which the Dr. places in the room of *Una*, does indeed agree very well with either of the Pleiades, who in the Accounts of the Ancients are represented as watry Wenches; yet I question whether it agrees with Mercury's Mother in her present Circumstances, where we find her removed from her proper Sphere to the Mountains of Arcadia, which I conceive to be no very wet or watry Situation; unless the Dr. hints at another sort of mixture, which I do not think fit to take Notice of.



ODE X. *Ad MERCURIUM.*

(g) **M**ercuri, facunde nepos Atlantis,
Qui seros cultus hominum recentum
Voce formasti catus, (h) & decora
More palaestra:

Te canam, magni Jovis & Deorum
Nuntium, curvaeque lyra parentem;
Callidum, quicquid placuit, jocosus
Condere furto.

Te boves olim nisi reddidisses
Per dolum amotas, puerum minaci
Voce dum terret, viduus pharetrâ
Risit Apollo.

Quin & Atridas, duce te, superbos,
Ilio dives Priamus relicto,
Thessalosque ignes, & iniqua Troja
Castra sefellit.

Tu pias letis animas reponis
Sedibus, virgâque levem coerces
Aureâ turbam, (i) superis Deorum
Gratus, & imis.



ODE X. *To* MERCURY.

Great God of Wit, from *Atlas* sprung,
 For Eloquence renown'd;
 The Musick of whose Charming Tongue
 Refin'd Mankind, and Science found:

Of thee upon the Lyre I sing;
 To thee the Lyre owes its Birth,
 Ambassador of Heav'n's great King,
 Admir'd for Witty Thefts on Earth.

For his stoln Cows *Thee Maia's* Son
 With Threats attack'd a Child;
 But when he found his Quiver gone,
 Pleas'd with the Cheat *Apollo* finil'd.

Old *Priam*, by thy Conduct led
 To great *Achilles'* Tent,
 Unseen unhurt to *Ilium* fled,
 Through *Grecian* Fires and Guards he went.

Thou sway'st the Regions of the Blest,
 The Ghosts thy Scepter know,
 A Favourite by all confess
 The Gods above, and those below.



(g) **M**ercuri, *facunde nepos Atlantis.*] This little Verse is very much commended by *Priscian*, p. 739, and by *Servius*, Virg. *Æn.* 1. 527. it. 4. 558, and yet in all the Editions that ever I saw, it is horribly ill pointed; for thus the *Comma* should stand,

Mercuri, *facunde nepos Atlantis.*

The very Elegance of the Expression might teach us as much; and we may learn the very same from an Expression in *Ovid*, which was manifestly taken from this Passage of our Author. Vide *Faustor.* 5. 663.

*Clare nepos Atlantis, ades:
quem montibus ol m
Edidit Arcadiis Pleias una
Jovi.*

Where, if you think fit, you may scratch out an occult Fault, which I wonder'd how that sagacious Fellow *Hemsius* could pass by without animadverting. For how comes it to be *Pleias una*? was there any danger of a Suspicion, that *Mercury* was born of Two Mothers? I therefore order you to read, and will if any Damage happens, take it upon my self,

*Edidit Arcadiis Pleias uda
Jovi.*

For the *Pleiades* are every where among the Poets called, *agnosæ*, *madida*, *imbrifera*, wet, moist, rainy. Nay their very Persons are called *ude* or moist. See *Ovid*, *Fast.* 2. 597.

*Dixerat, annuerunt omnes Ti-
berinides udx.*

And *Sappho* says to *Phaon*,

*Constitit ante oculos Naias udx
meos.*

(h) *Et decora more Pala-
stre.*] All the Books conspire to make good this Location, and we have besides the Testimony of *Servius*, who cites this Passage, just as we find it, *Æn.* 4. 559. And so *Dactantius ad Strat.* Theb. 6. 830. And yet *Daniel Heinsius*, according to his usual way of *Supererogation*, in Greek *μεγαλυντα*, will draw a Crust over this Passage, and commit a Blunder, which I take to be a very unhappy one. He corrects it thus,

*Cuius & decora heu —
—more Palaestra.*

Mos Palaestra, (the manner of Wrestling) is no more than *lex & institutum Palaestra* (the Law and Custom of Wrestling) as the Place is very well explained by that immense Peruser of Books *Barthius*, *Advers.* 28. 1. *Terentianus Maurus* in *Præfat.*

Mos

Dr. B——'s NOTES. ODE 10. 17

Mos certaminis & modus,
Sudor dum solitus cadit
Nulla mole palastricâ.

Silius Italic. 16.

Quo ruis? aut quinam hic rabidi
certaminis est mos?

Et nobis & equis letum commune
laboras.

Laſantius Placidus ad Ovid.
Metam. 10. Fab. 11. Cum
Hippomenes morem certami-
nis non expaveſceret. Theſe
Proofs are brought by Bar-
thius, who is by no means to
be depriv'd of the Glory he
has thereby gained, norwith-
ſtanding we our ſelves had
luck'd upon the very ſame Pla-
ces. Add to theſe, that Place
in Lucan, which of all others
is moſt pertinent to our pre-
ſent purpoſe, Lib. 4. 613.

— Perſudit membra li-
quore
Hoſpes, Olympiaca ſervato mo-
re palaſtra.

So Pindar tells us, Olymp. 6.
that Hercules invented the
Method of Wreſtling at the
Olympick Games.

TEOMON μυῖνον δι-
σλāv

Morem maximum certami-
num,

And again Olym. 13. He calls
the Iſthmian Games, the Me-
thod invented by Neptune,
Neptuni Morem.

Εν ἀμφιάλοις Ποσειδῶν
TEOMOIΣΙ.

And elſewhere he again calls
the Olympick Games, the Me-
thod invented by Hercules,
Herculis Morem.

Ἦσαντον δ' ἔχει Πίστα Ἦξαν-
κλί TEOMON.

I verily believe that honeſt
Heinſius unfortunately fell in-
to that Pruriginous Blunder,
by having too much regard
for Julius Scaliger, who could
never reliſh the jingle of thoſe
two Words, Decora, more.
But the Leſſion is without
doubt Right and Good, and
has no Occaſion to trouble
it ſelf over much, either
with the Nicety of Scaliger's
Ears, or the Acureneſs of
Heinſius's Judgment.

(i) Superis deorum gratulor &
imis.] It is very notorious,
that Ovid borrowed that Paſ-
ſage concerning Mercury, Faſt.
5, 665. from our Author.

Pacis & armorum, ſuperis
imisque deorum,
Arbiter, alato qui pede carpiſ-
ſer.

Daniel

D*Aniel tamen Heinſius, pro ſolâ ſuâ neceſſaria, incruſtare vult locum ſincerum*] Here is another Fault uſual among Scholiaſts and Commentators, which the Dr. with great Judgment points at, which is *Over-doing* or *Supererogation*, and which is the more agreeable Style of Criticks, the Dr. here calls *Incruſtation*, by a Metaphor taken from *Paſtry-Cooks*. I am ſo much of the Dr's Mind in declaring againſt this horrid Vice of *Supererogation* in the Criticks and Commentators, that I could not paſs it by without a Censure, notwithſtanding it has given an Occaſion of furniſhing the World with an immense Quantity of *Folio's*, *Quarto's*, and *Octavo's*, beſides a prodigious Pile of leſſer Books, which we ſhould otherwiſe probably have wanted.

Atque hac quidem attulit Barthius, qui laude ſua minime fraudandus erat, eſſe eadem loca per nos quoque videmus.] *Horace* among other Inventions of *Mercury*, mentions *Wreſtling*, which he calls *morem Palaſtræ*: now it ſeems *Barthius* had diſcovered where the word *Mos*, was uſed in the ſame Senſe in *Silius*, *Laelantius*, and *Ovid*. On the other Hand our Learned Dr. ſays, he too had found out all this and a great deal more: But yet profeſſes, that *BARTHIUS* ought by no means to be depriv'd of the Glory of his

Discoveries. What a noble Art is Criticiſm, where an Excuſion into a Vocabulary, or a tolerable Progreſs made in an *Index*, ſhall be deem'd an Atchievement, an Adventure, and accordingly entitle a Man to everlaſting Honour and Glory!

Julio Scaligero reſonatis illi inſuavis viſa eſt, Decoræ more. Sed recta ſine dubio leſtis eſt, & neque huius aures, nec illius acumen metuere debet.] The Dr. here comes very ſeaſonably to the Relief of *Horace*, for he was in the moſt Peril from *Julius Scaliger*, who had declared againſt the Jingle of thoſe two words, *Decoræ more*. But the Dr. utterly confutes him by this ingenious Argument, that theſe two words need not ſtand in awe of *Julius Scaliger's Ears*, any more than of *Daniel Heinſius's acute Judgment*. It is very true, that in a Comment upon thoſe words, *Ode 2. Populo Quirino*, the Dr. cites a Paſſage from the ſecond Book of the *Epiſt. 2. v. 68.*

— Cubat hic in colli
Quirino,
Hic extremo in Aventino.—

And declares, that his *Ears* were very much againſt the Jingle of *Quirino & Aventino*, and grievouſly offend'd with it; His words are theſe, *Ipsa aures repugnant, tinnitque iſto, Quirino & Aventino*.

no, *graviter offenduntur*; and yet in this Passage, with which the Dr's Ears are offended, the Jingle is parted by three whole words (*Hic extremo in*) whereas in *Heinsius's* Jingle, the words have nothing at all between them.

—Decoræ

More *Palæstra*.

But I am persuaded, according to the Dr's Advice, *Horace* will stand in awe of neither *Heinsius's* Ears nor Dr B's, till he is first satisfied, which of the two are the longest.



ODE

ODE XI. *Ad LEUCONOEN.*

(k) **T**^U ne *quasieris* (*scire nefas*) quem *mihi*
quem *tibi*

Finem (l) *Di dederint, Leuconœ; nec Babylonios*
Tentaris numeros: ut melius, quidquid erit, pati;
Seu pluris hyemes, seu tribuit Jupiter ultimam,
Qua nunc oppositis debilitat pumicibus mare
Tyrrhenum, sapias, vina liques, & spatio brevi
Spem longam reseces, dum loquimur, fugerit invida
Ætas: carpe diem, quam minimum credula postero.

Dr. B——'s NOTES. ODE I I.

(k) **T**^U ne *quasieris.*] The know what will be the End.
Editions vary very See our Author, Epist. i. 3.
much in this Place: some of
them write it thus,

Tu ne quasieris (*scire ne-*
fas) *quem, &c.*

Others thus,

Tu ne quasieris scire (*nefas*)
quem;

And Interpreters are strangely
divided about it. In truth,
it is a Matter of no great
Moment: and whether you
Point it this way or t'other
way, it will do very well;
For there is no Harm in
saying, *Ne quasieris scire, quem*
finem dederint, (*Seek not to*

Juli Flore, quibus terrarum
militet oris,
Claudius Augusti privignus,
scire laboro.

Neither on the other hand
is there any great Harm in
saying, *Ne quasieris scire, quem*
finem dederint, (*Make no En-*
quiry, what End, &c.) See
Ovid Amor. 22.

Nec tu, linigeram fieri quid pos-
sit ad Ilium,
Quasieris: nec tu curva thura
time.

ODE XI. To LEUCONOE.

SEEK not to know, what fated End
 The Gods for you or me intend,
 Nor lend to Magick Arts an Ear,
 But still against the worst prepare.
 With Unconcern let Life glide on:
 'Tis full of Toil, and quickly done.
 See, Winter rages on the Sea,
 And 'tis perhaps the Last you'll see.
 Be wise, enjoy the present Hour:
 Brisk Wine from smiling Goblets pour:
 Improve the Moments whilst they last,
 And snatch the Hours that fly so fast;
 To Day, let Hope prevent Despair,
 To Morrow is not worth your Care.

And yet that way of Point-
 ing and Marking this Passage,
 seems to be the best, which
 shunts up those two Words
 (*scire nefas*) in a Parenthesis.
 See Ovid Fast. 3. 325.

*Quaque trahant superis sedibus
 arte Jovem.*

*Scire nefas homini: nobis con-
 cessa canentur.*

Lucan. 1. 26.

*Quis justius induit
 arma,*

Scire nefas. —

Statius Theb. 3. 562.

*Quid crastina volve-
 re aras,*

Scire nefas homini.

Prudentius Cathem. 3. 116.
*Corpora mutua (nosse nefas)
 Post epulas inoperta vident.*

See our Author, Epod. 16.
*Quaque carent ventis & solibus
 ossa Quirini
 (Nefas videre) dissipabit in-
 solens.*

(1) *Di dederint.*] The Zu-
 lichemian Copy, and at first
 Hand the Queen's College Copy,
 write *dederunt*: and it is not
 wrong. For according to the
 Conjurers and Gypsies, with
 whom *Leuconoe* had been to
 ask Advice, it was already
 decreed by Fate how many
 Years she should live. And
 yet for all that, here must
 be no Alteration made.

C O D E X

22. NOTES upon NOTES. ODE II.

CODEX Zulichemianus, & à prima manu Reginenſis, dederunt. *Non male. Nam ſecundum Aſtologas Babylonias, quas Leuconoe conſultum ibat, jam fato fixum erat, quot annos victura eſſet.*] Horace adviſes a Lady, not to go to a Conjuror: which is to very little Purpoſe, for the Dr. ſays, *ſhe had been there already*: but does not ſay, from what Manuſcripts, Copies, or old Books he had this Secret: Antiquity being very reſerved upon the Affairs of this Lady. He therefore, who would know more of this Matter, muſt do as the Dr. ſays *Leuconoe* did.

Scire nefas. Ovid, Lucan, Statius, Prudentius.]. Nothing is more common among Criticks, than to hear them comparing great Authors with one another; and if they can but find two or three Words in one, which upon the ſame or the like Occaſion they find in another (a thing eaſy to be accounted for) preſently they cry out: This is *ſtolen*, this is *borrowed*, this is *imitated*, or the like, and then they run on with a Collection of Scraps and Fragments of Proſe and Poetry, with a long Catalogue of bright Names, on purpoſe to convince the Reader, that they have peruſed thoſe *Clafficks*, at leaſt their *Indexes*; by which Stratagem it often comes to paſs, that they

make our Author ſeem from another, who was not born till perhaps a Century after. Our Learned Commentator has diſplay'd his Parts this way; how often does he ſhew us, where *Virgil*, *Lucan*, *Statius*, *Martial*, and forty more have uſed an & or a tu, or ſome very inconfiderable Particle, in the ſame Senſe that *Horace* does, and then given us a long Liſt for Proof of it? which, according to the Parry-colour'd way of Printing Quotations, makes a very glaring Figure in his Book; and then it follows, O the Scholar! What a well-read Man! What a Treafure, an Immenſe Treafure of Learning! In the preſent Inſtance he has coupled *Scire nefas*, together, and told us, in how many others they are to be found; and in how many more they might have been found, by him or any Body elſe, I dare not ſay. Suppoſe one were to criticize upon the *Engliſh* Poets after the ſame manner, and ſhould find in one of them — *Oh ye Gods!* — and then juſtify the Paſſage by Authorities, what a Noiſe might he make with our *Miltons*, *Drydens*, *Lees*, *Wayes*, *Congreves*, *Addiſons*, and the reſt? Indeed I am not quite ſo uncharitable as to ſuppoſe, that whenever I find two Words together in two ſeveral Authors, the youngſt of the two muſt ſteal from the other. In a Col

NOTES upon NOTES. ODB II. 23

Collection of Poetical Fragments, now extant at Cambridge, and to be seen there, I find these two Lines,

*Non moreris, Gulielme! rotas
sed virtus ad astra,
Ethereis qualis virtus Enochus equis.*

Which Distich, as it appears, not to be quite so old as the Age of Augustus, I undertake to amend thus,

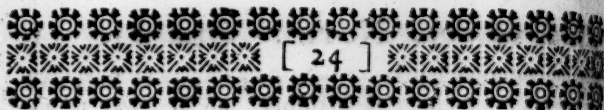
*Ethereis qualis virtus Elisha
rotis;*

It being impossible, that any thing so putid, so sense-

less, so contrary to Fact and History, which gives us no Account of Enoch's Chariot, could come from so Terse an Author. He said, *Elisha rotis*; or should have said it. The other I believe was foisted in by some stupid Librarian. Now in commenting upon these words, tho' it might be very easie to find *ad astra* or *virtus rotis* in Virgil, Horace, or some other great Author, yet it would be Injustice to say, that this Writer stole from them, or even so much as imitated them. It is no doubt an Original.



ODE



ODE XII. *Ad AUGUSTUM.*

QUE M virum aut herosa lyrâ vel acri
(a) Tibiâ sumis celebrare, Clio?
*Quem Deum? Cujus recinet jocosa
Nomen Imago,*

*Aut in umbrosis Heliconis oris,
Aut super Pindo, gelidove in Hætro?
Unde vocalem temerè insecuta
Orpheæ sylvæ,*

*Arte Maternâ rapidos morantem
Fluminum lapsus, celeresque ventos,
Blandum & auritas fidibus canoris
Ducere quercus.*

(b) *Quid prius dicam solitis parentis
Laudibus; (c) qui res hominum, ac Deorum,
Qui mare ac terras, variisque mundum
Temperat horis?*

*Unde nil majus generatur ipso;
Nec viget quicquam simile, aut secundum:
(d) Proximos illi tamen occupavit
Pallas honores.*

(e) *Prælium*

ODE XII. To AUGUSTUS.

WHAT Man? What Hero wilt thou claim?
 What God-head, *Muse*? For whom inspire
 Thy warbling Pipe or Lyre,
 While sportful *Echo* sounds thy dancing Name?

Whether in *Pindus*' Shades I rove,
 Or near the *Muses* sacred Spring,
 Or on cold *Hemus* sing,
 Whence tuneful *Orpheus* drew the list'ning Grove.

He knew to charm or Earth, or Sky;
 Soon as his Mother's Harp he strung,
 The Trees with Ears were hung,
 The Streams forgot to flow, the Winds to fly.

What nobler Theme than he; who steers
 The World, obedient to his Sway,
 Whom Gods and Men obey:
 Who guides the Earth, the Sea, and fleeting Years!

He claims the first and highest Place:
 Nothing so great, so wise, above,
 None Second is to *Jove*;
 But *Pallas* next to him deserves our Praise.

(e) *Præliis audax, neque te filebo,
Liber, & savis inimica virgo
Belluis: Nec te metuende certâ,
Phæbe, Sagittâ.*

*Dicam & Alciden puerosque Leda;
Hunc equis, illum superare pugnis
Nobilem: quorum simul alba nautis
Stella refulsit,*

*Defluit saxis agitatus humor;
Concidunt venti, fugiuntque nubes,
(f) Et minax (quod sic voluere) ponto
Unda recumbit.*

*Romulum post hos prius, an quietum
Pompili Regnum memorem, an superbos
Tarquinî fasces, dubito, an (g) Catonîs
Nobile lethum.*

*Regulum, & Scauros; animaque magna
(h) Prodigum Paulum, superante Pæno,
Gratus insigni referam Camænâ,
Fabriciumque,*

*Hunc & incomptis curium capillis
Utilem bello tulit, & Camillum
(i) Sava paupertas, & avitus apto
Cum lare fundus.*

I'll *Bacchus*' Fights exalt on high,
And fierce *Diana*'s Sylvan Arts,
And great *Apollo*'s Darts
That from the fatal Bow unerring fly.

I'll sing *Alcides* and the *Twins*,
Renown'd on Horse-back or on Foot,
To push the Martial Rout:
Whose Star propitious to the Sailor shines;

The Clouds disperse when they arise,
The warring Winds are hush'd asleep,
Serenely smiles the Deep,
And smooth the Surface of old Ocean lyes.

Shall I rehearse wise *Numa*'s State,
Or *Romulus* th' immortal Man:
Or *Tarquin*'s haughty Reign
And pompous Life, or *Cato*'s nobler Fate?

The *Scauri* lavish of their Blood,
Or brave *Fabircius* fond of Fame
Or *Regulus*, bright Name!
Or *Paulus*, ever glorious, though subdu'd?

A homely Cott and private State
Produc'd *Camillus*, fam'd in War,
In Rules of Life severe,
And *Curius*, in his manly Roughness great.

(k) *Crescit occulto velut arbor avo
Fama Marcelli. Micat inter omnes
Julium sidus, velut inter ignes
Luna minores.*

*Gentis humana pater atque custos,
Orte Saturno, tibi cura magni
Caesaris fatis data: tu secundo
Casare regnes.*

*Ille seu Parthos Latio imminentes
(l) Egerit iusto domitos triumpho,
(m) Sive subiectos Orientis oris
Seras & Indos:*

*Te minor (n) latum reget aquas orbem;
Tu gravi curru quaties Olympum,
Tu parum castis inimica mistes
Fulmina lucis.*



Marcellus, like a Tree, aspires
To Glory, free from Noise and Care :

Whilst the gay *Julian* Star,
Like the round *Moon*, out-shines the lesser Fires.

Lord of Mankind! the World's wide Sway,
And *Cæsar's* Life, are in thy Pow'r :

The *Fates* could give no more :
O truly great, whom *Cæsar* must obey !

Let *Cæsar* tame the distant *East*,
And chace with just vindictive Arms.

Terror and dread Alarms,
When *Parthian* Foes the *Roman* Coasts infect.

Cæsar and *Jove* shall rule the World ;
Jove on *Olympus* rides confest,

In Pow'r and Glory drest,
Whilst at polluted Groves his angry Bolts are hurl'd.



(a) **T***Ibia sumes celebrare.*] The Leiden and Græ-
vian Copies write, *sumes*.
The other Copies, and at first
hand the *Queen's-College*, *sumis*.
So say the rest of the Books
which others have perused;
and it is very well. So says
our *Horace* elsewhere, *Epis*.
1. 3.

*Quis sibi res gestas Augusti seri-
bere sumit?*

Sumis celebrare (you undertake
to celebrate) has the force
and significancy of the *Fa-
ture Tense*, and is the same
thing as if he had said, *Cele-
brabis* (you will celebrate.)

(b) *Quid prius dicam solitis
parentum laudibus.*] Here we
have a mighty Squabble both
about the *Reading* and the
Constructing. Some Books have
Parentum, among these are
my oldest Copies, the *Leiden*,
Grævian, and *Queen's-College*;
and if any Body thinks this
Genuine, then in my Judg-
ment we are to understand the
Place thus,

*Quem prius dicam solitis pa-
rentum
Laudibus? qui res hominum,
&c.*

For observe the Order in
which it lies; *what Man, or
Hero, or God, wilt thou, O Muse,
celebrate? Whom shall I begin
with, with Jupiter? Who is,
&c.* For as for *ducere laudi-
bus*, you may find those two

Words together, *Carm.* 1. 21.
Seneca, *Troad.* 294. *Virgil*,
Georg. 2. 95. As for *Par-
tum laudibus*, or the *Prais-
tum* which our Fathers gave *Jupiter*,
they are to be met with in
Virgil, *Georg.* 3. 185. And
solitis laudibus may be seen
in our *Horace*, *Car.* 4. 15.
This reading therefore is up-
on all Accounts very com-
modious, and is favoured by
Statius, *Theb.* 1. 48. where
Quem Prius are very lovingly
set together. But there is
another Lesson proposed by
Muretus by Guess-work, which
is countenanc'd by *Codex Gm-
blacensis* formerly used by *Pu-
mannus*; it is this,

*Quid prius dicam solitis pa-
rentem
Laudibus, qui res, &c.*

But 'tis not worth our while
to stay to confute this, for
the Connexion is rough and
intricate. We will therefore
proceed to a third Reading,
with which the *Vatican Book*
of *Lambin*, and the old *Blon-
dinian Copy* of *Cruquius*, one
of *Bersmannus* and the *Zu-
lichemian* in our Hands, and
lastly *Laëtantius*, are pleased
to furnish us, *Theb.* 1. 48. This
smells strong of Probability,
and agrees very well with
what follows,

*Parentis, Unde nil majus gen-
ratur ipso.*

We can afford to be content-
ed

Dr. B——'s NOTES. ODE 12. 31

ed with this; but then I should like the first Reading better, if our Conjecture concerning *Quem* were countenanced by any Copies. And yet let the Copies and Parchments say what they will, it is true notwithstanding.

(c) *Qui res hominum ac deorum.* In some of Lambin's it is,

Qui Rex hominum ac Deorum.

Which Reading he is not pleased to damn, neither do I; for *Jupiter's* common Titles among the Poets are: *Divum Rex*, *Superum Rex*; *Divum pater* *acque hominum Rex*; and it is the same in the Greek; *Βασιλεὺς θεῶν, τῶν τε* &c. and the like. But for all this the other *Lesson* is most certain, and fits the Place best, and agrees with the Sense. See *Virgil*, *Æn.* 1. 230.

*Qui res hominumque deumque
Æternis regis imperiis, & fulmine terret.*

Where by the way take notice, that I say *Virgil* should have writ,

O qui res hominumque deorumque.

As it is *Æn.* 2. 745. *Auctor* ad *Livium*, v. 81. De *Augusto*. *Strabo*, *Theb.* 6. 48 There you will find *res hominum*, and *que* tack'd to *Deorum*. In the following Line many of

my Books read *qui mare ac terras* and not *&*, which therefore we have conform'd our selves to.

(d) *Proximos illi tamen occupavit Pallas honores.* Some *Interpreters* pretend to argue here, how *Pallas* comes to stand near *Jupiter*, and to take Place of *Neptune* the God of the Sea, nay even of *Jupiter's* Wife *Juno*?

But they do not riggle themselves out of the Difficulty, and therefore those most learned Gentlemen, *Claudius Puteanus*, *Daniel Heinsius*, *Janus Regerius*, and *Dacier*, were downright for cutting the Knot when they could not untie it. For they resolve to read it against all the Books thus,

*Proximos illi tamen occupabit
Pallas honores.*

Occupabit, shall seize upon, that is to say in this *Ode*. But these otherwise very sharp Fellows did not smother *Horace's* Meaning, though the old *Scholiast* had fairly shew'd them the way,

Unde nil majus generatur ipso.

Which *unde* does not signifie as usual, whence or on which account, but from whom, from which *Jove*, from which *Father* (that is, if you like the *Lesson* which makes it *Parentis*) nothing is descended greater than himself; For the word *unde* does not only belong to Things but to Persons.

See

See *Virgil*, *Æn.* 5. 123. and 568. See our *Author*, *Serm.* 2. 2. where *unde* belongs to Persons. Here now you see, if I do not blunder, the Sentence begins to brighten. From this *Jupiter* nothing comes greater than himself, or like him, or second to him, yet among all his Children *Minerva* is most honourable. You find then the Interpreters have lost their Labour, for *Pallas* is not compared here with *Juno* or her Uncle *Neptune*, but only with *Jupiter's* Issue, her Brothers and Sisters; and therefore in the following List we find none but the Children of *Jupiter*, *Bacchus*, *Diana*, *Apollo*, *Hercules*, *Castor* and *Pollux*: and certainly *Pallas* deserved more Honour than either of these. It remains, that we should let you know on what account the Poet commends *Jupiter*, as greater than any of his Children. This is done upon two Accounts, for he was the Son of *Saturn*, and was greater than *Saturn*, because he drove him out of his Kingdom: But none of his own Sons durst serve him the same sawce: Whence he has *Maximus*, *Invictus*, and several such big Titles heaped upon him. See *Ovid Metam.* 15. 855. where *Augustus Caesar* is prefer'd to *Julius*. Besides this, the Fates had decreed, that if *Jupiter*, who was in Love with *Thetis*, had lain with her, he should have got a Son greater than himself, and who would have

thrust him out of the Kingdoms both of Heaven and Earth, just as he had served his own Father *Saturn*. *Prometheus* in *Æschylus* often threatens *Jupiter* with this. Vide *Æschyl.* But *Jove* being aware of this, marry'd *Thetis* to *Peleus*. Vide *Ovid Metam.* 5. 221. where we have an account of this Match. Thus, if I am not very much out, you see *Horace's* Design, and that tho' nothing equal or like to *Jupiter* or greater than he should be descended from him, yet of all his Children *Pallas* deserved most Honour.

(e) *Præliis audax neque illebo, Liber*] There never was any Body. since *Acron* the Scholiast's Time, who did not Point this Verse in such a manner, as that *Horace* should call *Liber* or *Bacchus*, *Præliis audax*; which raises my Spleen to think of the Supineness and Oscitation of such Fellows. For though it must be own'd, that *Bacchus* being arm'd after the manner of his Satyrs and Bacchanals, penetrated as far as *India*, and came off Conqueror, whence *Valerius Flaccus* gives him the Name of *Audax*, v. 498. and though he is supposed to have torn *Rhæus* to Pieces in the form of a Lyon, when Gods and Giants were at War: Yet we must not give *Bacchus* an Epithet from one or two of his best Actions, but from his Life and Character. But now the Poets make *Bacchus* the most effeminate Driveller of

of all the Gods; See the Frogs of *Aristophanes*, where that most facetious Fellow makes very good sport with his Stupidity and Cowardice. In short, this Epithet belongs to *Pallas*, and not to *Bacchus*; for thus you must correct the pointing,

*Proximos illi tamen occupavit
Pallas honores
Præliis audax. Neque te file-
bo,——Liber.*

A Man must be Stone-blind, who cannot see how finely this agrees to *Minerva's* Character. All the Poets set her out as a Warlike, Martial, Fighting, Valiant Goddess, *bellatrix*, *bellica*, *bellipotens*, *belligera*, &c. See both *Greeks* and *Latins*, *Virgil*, *Æn.* 11. *Statius*, *Sylv.* 4, 5. It would be stuff to heap up more Quotations. Now observe how prettily *neque* begins the Sentence——*Neque te filebo*, *Liber*: which is much better than according to the vulgar Reading, to crowd *neque* into the Middle of the Sentence——*Præliis audax neque te*. Perhaps some Body may object that, if *Præliis audax* should be separated from *Liber*, then *Bacchus* has nothing said of him here, we own it; and so in the next Lines *Hercules* has the same Fare, and stands without a *Prædicate*, only his Name is call'd over, and that's all.

(f) *Et minax (quod sic voluit)*, Here we have a strange

Rout and Clutter among the Books. Most of the old ones say, *quia sic*: the Moderns, *quod sic*: the two *Gemblacen*, of *Pulmannus*, and one of *Lambin's*, nam *sic*: the Venetian Edition, 1478, *quod si*: the *Loscherian* 1498, *quod sic di*: the *Queen's College* at second hand, *qua sic*: the *Peter-house*, *qua volvere*: the *Laurentian* of *Torrentius*, *di sic vel*: Some Editions, *sic di vel*; but that same *di* seems to have crept in from the *Gloss*, as in the *Loscherian*, for the *Queens College* Copy puts *di* between the Verses, not as a *Lesson*, but as an *Explication*. So says *Acron*, *volvère dii vel pueri Lede*. Here I smell a Rat. In the mean time take the *Lesson* as *Nic. Heinsius* would have it, till a better can be found. *Sic di volvere*. See *Ovid Met.* 4. 660. *Virgil Æn.* 5. 50. Where *Dii* and *sic* stand as close together as may be.

(g) *An Cætonis nobile lectum*.] Here our Interpreters are silent; but for my part, I wonder how our Author, after having mentioned *Romulus*, *Numa*, and *Tarquinius Priscus*, should thrust in *Caio*, who lived long after them, and then return to his old Rocks again, the *Scæuri*, *Regulus*, *Paulus* and the rest? On my word, honest *Horace*: you do not time your things well. In the other great Names he has kept the Series of the Roman Almanack well enough, but here he brings

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brings in *Cato*, who was almost his Contemporary, among his old *Blades*, which is wrong. This is the first Blunder that I would have you take notice of; but there is another in which *Horace's* Wit fails him a second time. For since it is plain from the very thing, that he wrote this *Ode* to scruve himself into favour with *Cesar* and the *Household*, where was the Cunning in passing such a Complement upon *Cato*, one of *Cesar's* mortal Enemies? I wonder how *Cato* and *Cesar* come to be cry'd up together in one and the same Poem to the Skies? For why did *Cato* kill himself, but because he hated Life after *Cesar* became *Emperor*? Then pray, did not *Cesar* write two Pamphlets called *Anticatones*, in which he very scurrilously libelled the Reputatiou and Credit of *Cato*? And was not *Brutus*, who stabb'd *Julius Caesar*, and violently opposed *Augustus*, the Son-in Law of *Cato*? Certainly to place *Cato* among the Glories of the *Roman Nations*, was a sign of Aversion to *Augustus's* Government and a *Republican Principle*. Let who will believe that such stuff could come from *Horace*, I have nothing to say, but that this is an old Trick of those wicked Rogues the *Librarians*, who being used in their *Tasks* and *Declamations* to make such a sing-song of *Cato's* Death, were resolved to bring it in here by the

Neck and Shoulders, and at the same time struck out the right Name, leaving us to find it out if we can. But now behold! does not the Place seem to run thus?

————— *An superbo*
Tarquini fasces, ambito, am
Curri
Nobile letum.

Understand this of *Marcus Curtius*, who did indeed die bravely for his Country, riding compleatly armed down a steep Gulph which opened on the sudden in the *Roman Forum*. Hence the *Curtian Lake* took its Name. See *Val. Maximus*. Hence *Virgil* recirring the *Roman Heroes*, just as *Horace* does here, places *Curtius* among the first, in *Cutices*, v. 360. Now you see the Sense will stand Buff: For *Curtius* is placed in his proper Station, between those who liv'd before him, and those who followed after him. *Anne* is right enough. See *Virgil*, *Geor.* 1. 25. *Geor.* 2. 158. *Ausonius* *Profeff.* 8. where he mimicks *Horace*. In these Places *Anne* follows *An*.

(h) *Prodigum Paullum, superante Pæno.*] The *Queen's College* Copy, which is of good Credit, reads plainly and without any Blot,

Prodigum, Pæno superante,
Paullum.

We have followed this *Edition* as the sweeter of the

two, and more Poetical, the
Greeks say *αοιντικωτίεον*. See
Virgil, *Æn.* 2. 311. and yet
Priscian commending this
place, p. 1123, says,

— *Animaque magna
Prodigum Paullum.*

But of the four Copies of
Priscian, which I looked over
on purpose, three do not own
to Paullum, which proves that
the old Reading was accord-
ing to the Queen's College Co-
py; though Lactantius ad The-
baid. 3 and 8, cites *Prodigum
Paullum*.

(i) *Savā paupertas & avitus
apto cum lare fundus.*] So say
all the Books that I have seen,
nor do I alter it. But if the
Copies would let me, I would
willingly read it thus,

*Sancta paupertas & avitus
atto
Cum lare fundus.*

Sancta, Holy, is parallel to
Cassa in *Silius Italicus*, which
is much the same with what
he says of the old Senate,
Lib. 1. Let Expositors mur-
mur as they please, no Body
can delight in *Sava*. As for
atto lare, see *Anr.* *Commen-*
tat. *Epis.* 1. 7. v. 58. *Claudian*,
Ruffi. 1. 203. *Horace* *Od.* 1.
38. Where 'tis used in the
same Sense.

(k) *Crescit occulto velut ar-
bor avo.*] Nick, *Heinsius* in
the Margent of his Book
writes, *T' ortē Arvo. O arch*

Fellow! So *Ovid* in *Nuce*,
v. 87. *Lucretius* 1. 314.

Occultē decrescit vomer in arvis.

But still here is nothing to
be altered, and the best Le-
ction is *Avo*. See *Q. Curtius*,
7. 33. *Prudentius* *Hamartag.*
v. 177. And perhaps the
Verse just now cited out of
Lucretius ought to be amend-
ed; For *Servius* upon *Geor.*
1. 46. quotes it thus,

Occulto decrescit vomer in arvo.

Thus *Servius*. But we must
correct him. How can a *Plow-*
share be more worn out in an
Unknown Ground than in a
Ground that's *Obvious* and
well *Exercised*? If the Ground
be *unknown*, it must be *un-*
rill'd, and cannot wear out a
Plow-share at all. See *Lucre-*
tius, *Ovid.* *Amor.* 1. 15. *De*
Arte, 1. 474.

(l) *Egerit justo domitos tri-*
umpho.] The most renowned
Thomas Gale says, Read *Do-*
minus vel Domitor. But this
must not be altered. See our
Author, *Car.* 3. 8.

(m) *Sive subiectos orientis
oris Seras & Indos.*] That *In-*
venust word, *Oris*, has brought
a Stain upon almost all the *E-*
ditions, whence we are forced
to *Hiss* in the Pronunciation
for five Syllables together,
which is a very odious Hear-
ing, when at the same time
the *Manuscripts* and the *Ve-*
netian Edition do all read
Ora,

Ora. Let this word therefore be intreated to take its place again. See our *Horace*, Car. 1. 26.

(n) *Latium reges equus orbem.*] Three Books of *Torrentius*, one of *Pulmannus*, some of *Lambin's*, and of mine, the *Battelian*, *Bodleian*, *Magdalen College*, and *Colbertine Copy* in the various Readings,

make it *Latium*, and this pleases *Torrentius* and *Dacier*. Both Readings are tolerable. See *Virgil*, *Geor.* 4. 560, where he is upon the very same *Augustus*. But *latium reges*, according to the old Books is better. See *Hor.* Car. 2. 2. *Virgil*, *Æn.* 4. 199. and 1. 25. *Seneca*, *Troad.* 879.

NOTES upon NOTES.

E*RA*T in *fatis*, ut si *Jupiter cum Thetide*, *cujus amore flagrabat, concubuisse, nasceretur ipso Jove major.*] Criticism is the most abstruse Science in the World. An ordinary Reader might have imagined that *Jupiter* had no Equal nor Superior, because he was by the Antients worshipped as the Supreme God. But *Dr. B.* will have it, that his Supremacy was owing to a Piece of Contingency, and that he had lost his Power and Godhead, if ever he had lain with *Thetis*.

Bacchus omnium Deorum mollissimus & meticulosissimus.] Our Commentator will not suffer *Horace* to put the Epithet *Audax* upon *Bacchus*, tho' he owns, that God had done several Gallant Actions, but he tears it off, and affixes it to the Name of *Minerva*, and then tells us, that *Bacchus* was a Coward, and a Driveller: and yet *Horace* had no other De-

sign in this *Ode* but only to mention those Gods and Heroes, who were particularly famous for Feats of Arms, which according to the *Dr's* Character of him, makes *Bacchus* no very agreeable Company in such a Catalogue.

Quæ quæso, judicio atrocissimum Casareanorum hostium Catonem, tanto hic elogio ornatum voluit? The *Dr.* will not suffer *Horace* to commend *Cato* in the Presence of *Augustus Caesar*, even after he was dead; for he supposes *Cato* to be so far from a Hero, as to hate even a dead Enemy. Does the *Dr.* forget, that *Julius Caesar* own'd himself conquered by *Cato* at his Death, and could there be a handsomer Complement, than for *Horace* to recite an *Elogium*, which put *Augustus* in mind both of the good Sense and noble Spirit of his Predecessor?

The End of the Third Part.

2.
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Books is
ar. 2. 1.
nd 1. 25.

THE
O D E S

O F
H O R A C E

In *Latin* and *English* ;

With a Translation of
Dr. *BENTLEY*'s *NOTES*.

To which are added,
NOTES upon *NOTES*; Done in the
Bentleian Style and Manner.

Rideat, & pulset lasciva decentius atas. Hor.

Part IV.

To be Continued.

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(Price 6 d.)



Q. Horatii Flacci

O D A R U M

LIB. I.

ODE XIII. *Ad LYDIAM.*



UM tu, Lydia, Telephi
Cervicem roseam, (a) cerea Telephi
Laudas brachia, va, meum
Fervens difficili bile-tumet jecur.

(b) Tunc nec mens mihi, nec color
Certâ sede manet: humor & in genas
Furtim labitur, arguens

Quam lentis penitus maceror ignibus.

Uror seu tibi candidos
Turpârunt humeros immodica mero
Rixa: sive puer furens
Impressit memorem dente labris notam.



THE
ODES
OF
HORACE.

BOOK I.

ODE XIII. *To* LYDIA.



WHILE *Telephus's* blooming Charms
My *Lydia* praises to the Skie,
His rosie Neck, and waxen Arms,
With Spleen I burst, with Passion die.

'Tis then I rave, look pale, and pine:
Then gentle Tears exhaling prove
The secret Fire that lurks within,
The secret wasting Fires of Love.

With Jealousy I rave and burn,
To see you show your livid Scars:
Your Lips with biting Kisses torn,
In Revels and nocturnal Wars.

Non, si me satis audias,
 Speres perpetuum, dulcia barbarè
 Ladentem oscula, qua Venus
 (c) Quintâ parte sui nectaris imbuat.

Felices ter & amplius]
 Quos irrupta tenet copula, nec malis
 Divulsus querimoniis
 Supremâ citius solvet amor die.

Dr. B——'s NOTES. ODE 13.

(a) **C**EREA Telephi laudas brachia.] All the Parchments extant do, as I suppose, agree in this Reading, which is confirm'd by Servius upon Virgil, Eclogue the second; where he explains those words of Virgil, *Addam cerea pruna*, by saying, *That is, of the Colour of Wax, or soft as Wax*, See Horace; — *Cerea Telephi laudas brachia*. And yet Julius Scaliger had good reason to take Offence here. His Words are these; *When Horace had said, roseam cervicem, one would suspect, that his cerea brachia signify'd the Colour, as in Virgil cerea pruna: I think the Epithet Lactea will do better*. As for Expositors, they are divided this way and that way, and they turn and mould the word *Cerea*, as if it were really made of Wax, into as

many Shapes as they please, in order either to defend or excuse their Author. But all this is washing the Black-moor; For why should they understand *cerea* of the Colour? Yellow is no good Colour for the Hands; they who labour with the *Faundicia*, have their Hands of this Colour; thus Ovid's look'd in that Distemper. See de Pont. l. 1. 10. Now whether *cerea* signifies such a sort of Beauty as is found in waxen Images, like that which is seen in Statues of Marble, see Virgil, Geor. 4. 523. and Martial, 8. 56. who make both Neck and Hands of Marble. But then *marmorea* in these Places is synonymous to *candida*, and respects the Colour not the Shape. See our Author, Carm. 1. 19. *Lacertinus*, 2. 764. Suppose we say,

Believe me, *Lydia*, charming Maid,
You'll never find those Lovers true,
Who could your balmy Lips invade,
Where Love distils his sweetest Dew.

Thrice happy they, whose Hearts are ty'd
In Love's mysterious Knot so close,
No Strife, no Quarrels e'er divide,
And only Death, fell Death can loose.

say, that *cerea* signifies *soft* and *supple*, as *Horace*, *Epod.* 15. but then this is no better than t'other: for tho' Wax be soft and yielding to the Pressure, yet it retains the Impression like the Flesh of Men in a Dropsie, which is little better than Carrion. However let *cerea brachia* be admitted in any manner of Sense; yet, as *Scaliger* observes, *Horace* must be guilty of a Blunder in placing *cerea brachia* next to *roscam cervicem*, to cheat the Reader, and make him think that both *Epithets* denoted the Colour, and imagine that this handsome Fellow *Telephus* had no better a Complexion than a Duck's Foot. What shall we do next? We should be at a Loss, but Blessings on the Heart of that old Grammarian *Flavius Caper*, who without any Help has clear'd up this Matter, and acquitted *Horace* of all

that could be laid to his Charge. He gives us, *Page* 2249, the Difference between *lactans*, *lactens*, *lacteus*. *Lactans*, says he, is a *Sharper*, *lactens*, any thing that is *milky*, as a Fig. See *Lucilius*; for so we read it, *lactens* and *lacteus ficus*, and not according to the Vulgar. See *Ovid*, *Fast.* 2. 269. But *lactens* is *White*, and then he quotes *Horace*, *Lactea laudat brachia*. Here honest *Caper* talks to the Purpose, only he should have wrote *laudas* and not *laudat*: for without Doubt he had an Eye to this very Passage in *Horace*, which we are now upon; nor is there any Suspicion of a Blunder, for he quotes it for this very Purpose, to prove that *Lactea* signifies *White*. Is there any Reason why we should not restore the genuine Lesson upon the Credit of so good an Author?

6 Dr. B——'s NOTES. ODE 13.

Cervicem roseam, lactea Te-
pbi

Laudas brachia. ——— No-
thing can be finer and more
commodious! Both the E-
pithets denote the Colour;
Venus's Neck is called *rosea*
by Virgil, *Æn.* 1. 406. He
calls the Hands *lactea*, speak-
ing of *Afcianus*, *Æn.* 10. 137.
and again *de Gal.* 8. 660. See
Nemes. 2. 80. *Whiteness* is a
common Elogium for the
Hands. Vide Ovid. *Amor.*
3. 7.

(b) *Tunc nec mens mihi*
nec color certâ fide manent.]
Some of Lambin's and Put-
mannus's Books write it *man-*
ent, and so says the Venetian
Edition 1478, which is very
right. He who would talk
good Latin, must express him-
self thus; See *Teren.* *Eunuch.*
4. 5. Where two *Singulars*
are in *Conjunction*, they agree
with a Verb of either Num-
ber, whether *Singular* or *Plu-*
ral: But where two *Singulars*
are in *Disjunction*, as it is
here, Reason and Custom re-
quire that the Verb should be
Singular. This Alteration

was made by some little Pre-
tenders to Erudition, who
knew not that a *short* Syllable,
in the cutting off of a Verse,
assumes the Power of a *Long*
one, see our Author. *Car.* 2.
13.

Caca timet aliunde fata.

(c) *Quinta parte sui nestis*
is imbut. A most renown-
ed Man, one James Tallot,
who some Years ago put out
a very bright Edition of Ho-
race at Cambridge, imagines,
that a certain Fellow, whom
he does not name, deserved
very well of our Author, who
put *Quanta* into the Room
of *Quinta*. Now this deserv-
ing Fellow is no other than
Ramirez de Prado in *Pente-*
contarcho. c. 50. See *Persius*
Sat. 5. 21. where you will
find *Quanta Pars*. As for the
meaning of *Quinta*, you must,
if you please, consult the In-
terpreters: For us, we have
passed a Resolution, not to
give the Reader any manner
of Light in these smutty
Matters.

NOTES upon NOTES. ODE 13.

I *Lud cerea, quasi reverâ ce-*
reum esset, in quascunque
volunt sensus flectunt fingunt-
que.] Our Commentator is ve-
ry merry here with the In-
terpreters, for turning and
moulding the Word *cerea*,
which signifies Wax, into so
many Shapes and Figures, as

if it were really made of
Wax. This Remark is so ex-
traordinary, that the *Chrono-*
logy of it ought to be stu-
died. It was made upon the
first of April, Anno 1710.
within three Paces of *Trini-*
ty-College Buttery, the little
Bell ringing at the same time,
which

NOTES upon NOTES. ODE 13. 7

which occasioned that noble Exclamation from a Westminster Fresh-man,

Punnica se quantis attollit gloria rebus!

Quid enim? an cerea de colore interpretabantur? at fœda res est color flavus in brachiis.] Horace is here commending the Beauty of a young Fellow, one *Telephus*; and he compares his Hands to Wax-work, and calls them *cerea*; the Dr. will not allow of this: For, says he, *Wax* is of a yellow Colour, so it is no Compliment to suppose any Part of the Body like Wax. This had pass'd Current, but a great Critick in these Affairs interposes, the Famous Mrs. Salmon at the Salmon near Chancery-Lane in Fleet-street, who gives out that she has now the greatest Beauties, not only of the British Court, but of all Europe, to be seen in Wax-work at her House: all which are particularly remarkable for their Complexions; and she further adds, that it is no mean Piece of Gallantry to tell a fine Lady, that she is so exquisitely handsome, that nothing in Wax-work can be more beautiful.

Brachia autem Lactea, ut iterum Virgilius de Acanio, Æn. I. 137.

Fusus cervix cui lactea crines.

Accipit —————] This is an intolerable Blunder in some of those sad Dogs the Librarians, who in the present Cambridge Edition of Horace, have made Dr. B. quote Virgil to prove, that *Ascanius* had white Hands; when in the Place cited, he only mentions his Neck, and says not a Word of his Hands; which every Body knows may be tan'd, especially in Boys, though the Neck be never so Fair. O Intolerable Librarians! would they make us believe, such Stuff as this could come from the Accurate Dr. B.

Tu vero, quid quinta hic sibi velit, vide, si libet apud Interpretes: nobis semel est constitutum, nullam his rebus turpiculis lucem assundere.] Horace, speaking of kissing, calls it the Quintessence of Nectar. The Dr. will not explain this, because 'tis Smut; but, says he, you may, if you please, resort to such Interpreters as will furnish you with a Comment upon the Place. Here it is plain the Comedian copied from our Author, where he makes an old Grave Don tell a young Take ——— Can you think a Person of my Gravity would go with you to a Bawdy House? But if you are a Stranger in this Place, I'll give you Directions.



ODE XIV.

O Navis, referent in mare te novi
Fluctus? o quid agis? fortiter occupa
Portum. nonne vides ut
Nudum remigio latus?

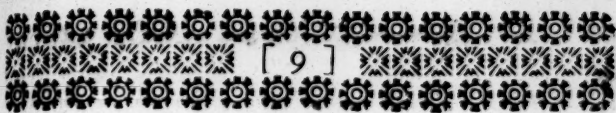
Et malus celeri saucius Africo,
Antennaque gemunt? ac sine funibus
(a) Vix durare carina
Possint imperiosius

Æquor? Non tibi sunt integra lintea,
(b) Non dii, quos iterum pressa voces malos
Quamvis pontica pinus,
Sylvæ filia nobilis,

Jactes & genus & nomen inutile.
(c) Nil pictis timidus navita puppibus
Fidit. Tu, nisi ventis
Debes ludibrium cave.

Nuper sollicitum qua mihi tedium,
Nunc desiderium, curaque non levis,
Interfusa nitentes
Vites æquora Cycladas.





ODE XIV.

ILL-fated Ship! to quit the Shores,
And launch into the Main,
On a new Voyage, without Oars,
Thence never to return again!

The Winds have rent your Yard and Mast:
Your Sail and Tackle's gone;
A stormy Sea or sudden Blast
Will soon your foundring Keel o'erturn.

No more the Gods will calm the Floods;
Tho' thy Descent lay Claim
To ancient venerable Woods,
A boasted Birth, and useless Name.

The painted Forms that grace the Stern,
Can't ease the Sailors Minds;
Take heed, lest you too in your Turn
Give new Diversion to the Winds.

For you I wish, for you I fear,
Inur'd to endless Toils:
Those Shelves and narrow Straights beware,
That lye between the *Grecian* Isles.



(a) *VIX durare carina*
possint.] We must take
 Notice, says Julius Scaliger,
 whether there be any Precedent
 for an Author to make one
 Ship carry several Keels. Here
 Scaliger is in the right; no
 antient Author ever talk'd at
 this Rate: For one Ship can
 have but one Keel. Now
 what say the Interpreters to
 this, who are often smart
 upon Scaliger, as if he were
 a mortal Critick to Horace?
 Why truly they would craft-
 ily come off by saying no-
 thing; but still they persist
 in affixing two Keels to one
 Ship. In order therefore to
 clear our most accurate Au-
 thor from so shameful a
 Blunder, we will be more
 large in explaining the whole
 Passage.

*O navis, referent in mare te no-
 vi Fluctus?*

So you must read it with an
 Interrogation Point; and so says
 the Venetian Edition 1478.
 All other Editions I adjudge to
 be in the wrong,

*O quid agis? fortiter occupa
 Porsum: nonne vides ut
 Nudum remigio latus?*

That is, Be courageous, and
 bravely skulk into the furthest
 Creek of the Harbour, lest the
 Waves drive you out to Sea:
 which, unless you take Care,
 will certainly happen, since
 you have no Oars by your

side, which are the only Safe-
 guard against the Winds. Nu-
 dum remigio signifies, either
 that she had lost her Oars in a
 Storm, see Virgil and Horace,
 Epod. 10. where we read of
 broken Oars; or else it sig-
 nifies, that the Mariners, up-
 on their Arrival in the Port,
 took in their Oars, and stow'd
 them up and down in the Ship.
 It follows,

———Nonne vides ut
 Nudum remigio latus,
 Et malus celeri saucius Africa
 Antennaeque gemant? & sin-
 funibus
 Vix durare carina
 Possint imperiosius———
 Aequor?

So the Editions read it, Ge-
 mant and possint; whence the
 Sense must run thus: See how
 your Side, your Mast, and your
 Sail yard groan? What think
 you now? Can you relish
 this, see how they groan? But
 can Groans be seen? I should
 fancy the Ear a much prop-
 erer Organ in this Case. Here
 we must advertite, that Servi-
 us in quoting this Place twice,
 An. 1. 211, & 8. 577, reads
 Possunt and not possint. This
 is also plainly to be seen in
 the most excellent Queen's
 College Copy, and also in
 the Zulchemian and Loeche-
 rian Edition, 1498. There is
 no doubt but the same Le-
 ction stood in other Editions;
 for I often find, that our
 Interpreters make no Bones
 of

Dr. B——'s NOTES. ODE 14. II

of suppressing those *Lesions*, which they do not like. But now if upon the Strength of this Evidence we are able to restore *possunt*, then by the very same Trick we must also fetch back *gemunt* to its old Place. To be short, that old Book, the *Peter-House* Copy, retains both *gemunt* and *possunt* without any the least Scratch or Blot. Thus there fore you must set out and point the whole Passage.

*Nonne vides, ut
Nudum remigio latus?
Et malus celeri saucius Africo
Antennaeque gemunt? & sine funibus
Vix durare carinae
Possunt imperiosius——
Aequor?*

In which Words, first we must observe, that *Scaliger* and his *Story-Tellers* are very much out in supposing, that *Carinae* (Keels) do not belong to more than one Ship; for thus says *Horace*, So great a Tempest is arisen, that thy Mast and Sail-yard, O Ship, groan; and the other Ships that are in the same Harbour cannot keep their Stations but by casting Anchor. Let us explain the whole by Parcels. A School Boy can tell, that *carina* stands for the whole Ship; *funis* signifies the Anchor, which I wonder so many Interpreters should never light upon. See *Lucan*. 2. 261. and 5. 514. *Virgil Aeneid*. 4.

575. Nothing is more common; and we cannot omit, that the very plural Number, *funibus*, seems to imply, that there were more Ships than one: For if there had been only one, it would have been *funis*, Rope, and not *funes*, Ropes. Then it is a shrewd Sign of a very fore Tempest, when, as we find it was here, the Ships cannot keep their Stations even in the Harbour without casting Anchor. It used to be otherwise; for *Virgil, Aeneid*. 1. 272. describes so safe and calm a Port, that there was no need of Cable or Anchor. Take heed then, O Ship, says *Horace*, lest the Waves drive thee out into the Main; for since the Storm is so great, even in the Harbour, what will it be when you are many Leagues out at Sea? Now all that remains for us to do, is to try what Precedents we can bring, to justify *durare aequor*, which indeed is an uncommon Expression, as it stands for *perferre* and *sustinere*. *Torrentius* was so puzzled with this, that he had recourse to a very foolish Distinction, rather than he would *durare* or stand this same *durare*. And yet *Servius* cites it twice to prove that *durare* is the same with *sustinere*. *Virg.* 8. 577. Add to him *Statius*, *Sylv.* 5. 2. and *Valerius Flaccus*, 8. 338. In all which Places *durare* signifies to hold out.

12 Dr. B——'s NOTES. ODE 14.

(b) *Non dii quos iterum pressa voces malo.*] All the Books read it thus; I am sure, all that I have seen do, and so I believe do those which I have not seen. And yet the most excellent *Nic. Heinsius* has a Mind to another *Le-Hien*, which forsooth is *prensa*; nay even we had an Itching after this long before we saw *Nic. Heinsius's Book*. See our *Author Carm.* 2. 16.

——— *In patienti*
Prensus Ageo.

Here the Parchments blunder and write *pressus*, which is wrong. See *Catullus*, 25. *Lucret.* 6. *Virgil* in *Cir.* 5. 60. *Georg.* 1. and *Anei.* 5. 52. *Ovid.* *Metam.* 11. 663. *Idem Dido Anea.* *Statius Theb.* 1. 370. *Seneca* de vitâ Beata, Cap. 14. Upon these Authorities I suppose it was that the illustrious *Heinsius* had a Mind to pop in *Prensa*; but I would not have you go rashly to work in making any Alteration here. Indeed if the Books had mentioned *Salo* or *Vado*, then I should have fallen in with *Heinsius*, and have thought *prensa* a very commodious Word: and yet even then *pressa* would have been as good a Word as *prensa*. But now when all the Books prefer *malo*, I must stick by the vulgar Reading, and *pressa* is more agreeable than *prensa*. See *Minnicius Fel.* p. 258. *Ovid A-*
LIOR. 2. 11. Et *Faß.* 4.

Et *Metam.* 11. 557. Au-
tor. *Oßav.* 347. *Digeßa.*
lib. 14. tit. 2. leg. 6. *Navis*
adversâ tempestate depressa.
Where you cannot doubt but
it must be amended, and *de-*
prensa put in; the thing
speaks it self. But at *Low*
the 7th, of the same Book, *de-*
pressa is allow'd to be right.
Thus you see, we have re-
mov'd all Scruples, and re-
stor'd the sound Reading in all
the Books.

Non dii quos iterum pressa
voces malo. *Pressa* here sig-
nifies *mersa* or *drowned*; and
the Gods here meant are
Castor and *Pollux*, called by
a hard Name *Dioscouri*, who
saved Vessels from Shipwreck,
even after they were lost and
sunk. See *Hor.* *Car.* 4. 8.
Theocritus in *Διοσκουρεσσιν*, ver. 17.
where very handsome things
are said in behalf of these two
Boys of *Jupiter*.

(c) *Nil prius timidus navia*
puppibus fidit] *Gale's Book*,
which is a good one, wrote
Tumidus, and *Sealiger* was
pleas'd with the Alteration.
For, says he, *Brutus* had a good
deal of Confidence, but no Fear;
Wherefore read *tumidus*, not *ti-*
midus, and *fidat*, not *fidit*. This
would do, if we could sup-
pose, that *Horace* had dreamt
of *Brutus* in this Place. But
'tis plain *Sealiger*, like some
others, was trickt by *Quinti-*
lian and the old *Scholias*,
who always supposed, there
was an Allegory in this Ode,
and that the Ship signify'd
the Common-wealth, the Storm
the

Dr. B——'s NOTES. ODE 14. 13

the Civil Wars, and the Har- before him, the most elegant
bour, Peace. But that sharp Muretus, easily saw through
Fellow Tanaquil Faber, and this pitiful Whim.

NOTES upon NOTES. ODE 14.

Oculisne percipi poterit ge-
nitus?] The Dr. will
not suffer Horace to say, Vi-
den ut Gemant: And yet the
Orator says, Loquere ut vide-
am; certainly Poetry may
make more free with the
Senses of Mankind than
Prose.

Illud funibus satis nos ad-
monet, non de unâ, sed de plu-
ribus navigiis verba hic fieri.]
Suppose funis to signifie a
Rope, why one Ship should
not have many Ropes, must

remain a Secret in Naviga-
tion.

Dii isti etiam mersas & obru-
tas naves eripiebant periculo]

The Gods here mentioned
our Commentator calls Jupiter's
Boys; but if this be true,
which the Dr. here asserts,
Jupiter would have been but
a Boy to them: For certainly
to save a Ship after it is lost
and sunk, is a greater Enter-
prize than any related of Ju-
piter, by all the ancient Poets
put together.



ODE



ODE XV.

P *Astor cum traheret per freta navibus
Idæis Helenam perfidus hospitam,
Ingrato celeres obruit otio
Ventos, ut caneret fera*

*Nereus fata. Malâ ducis avi domum
Quam multo repetit Gracia milite;
Conjurata tuas rumpere nuptias,
Et regnum Priami vetus.*

(a) *Eheu quantus equis quantus adest viris
Sudor: quanta moves funera Dardana
Genti! jam galeam Pallas & agida
Currûsque & rabiem parat.*

*Necquicquam Veneris præsidio ferox
Pectus Casariem; grataque sæminis
(b) Imbelli citharâ carmina divides;
Necquicquam thalamo graves*

*Hastas, & calami spicula Cnossii
Vitabis, strepetumque & celerem sequi
Ajacem: tamen heu serus adulteros
Crines pulvere collines.*

ODE XV.

WHEN *Paris* through the briny Tide
 Convey'd the *Spartan* Bride,
 The Winds were hush'd, the Sea was laid,
 Whilst *Nereus* in prophetick Strains his future Doom
 [display'd.

Unhappy Youth in such a Spouse,
 Whom *Greece* in Arms pursues
 Sworn to regain the fatal Prey,
 And interrupt thy Joys and *Priam's* ancient Sway!

The final Fate of *Troy* draws near;
 How raging is the War!
 What Troops, what Hurry, what Alarms!
Pallas assumes her Rage, her Chariot and her Arms.

In *Venus* and your well-comb'd Hair
 Is all your Hope and Care,
 Or on the tuneful Lyre to play,
 And softest, sweetest Sounds to Virgins Ears convey.

In rich Alcoves you sport and laugh,
 From Spears and Arrows safe:
 There mighty *Ajax* cannot wound;
 But soon your fragrant Hair shall sweep the dusty
 Ground.

(c) *Non Lærtiaden, exitium tuæ
Gentis, non Pylum Nestora respicis?
Urgent impavidi te Salaminiius
(d) Teucerque & Sthenelus sciens*

*Pugna: siue opus est imperitare equis,
Non auriga piger; Merionem quoque
Nosces. ecce fūrit te reperire atrox
Tydides, melior patre:*

*Quem tu cervus uti vallis in alterâ
Visum parte lupum graminis immemor,
Sublimi fugies mollis anhelitu,
Non hoc pollicitus tuæ.*

*Iracunda diem proferet Ilio
Matronisque Phrygum classis Achillei;
Post certas hyemes uret Achaicus
Ignis Iliacas domos.*



The ODES of HORACE. 17

Think on *Ulysses* sage and bold,
And *Nestor* wise though old,
Tenace and *Sthenelus* prepare [Heart with Fear.
To shake your Town with Arms, your trembling

In Horses and in Chariots skill'd
They range the bloody Field;
Merion too shall give you Chase,
And *Diomed* the bravest, stoutest of his Race:

He shall pursue and threaten Death:
You tir'd and out of Breath,
Shall pant and heave among the Shores, [scours.
As from the brinded Wolf the frighted Lambkin

Achilles shal defer the Date
Of your untimely Fate:
But e'er Ten rolling Years expire,
The lofty Walls of *Troy* shall blaze with *Grecian* Fire.



(a) **E**HEU quantus equis
quantus adest viris su-
dor] Statius very elegantly bor-
row'd from this Passage in his
Theb. 3. Prudentius in his Ca-
them. 5. 52. prettily imitated
what follows, v. 17. Calami
spicula Cnassii.

(b) Imbelli cithara carmina
divides.] Seneca seems to have
copy'd from this, but the Pas-
sage, as we now have it, is
faulty. Herc. Oct. 1080.

*Sed cum linqueret inferos
Orpheus carmina fundens;
Et vinci lapis improbus
Et vatem potuit sequi.*

For in the second Verse, there
is a Spondee which takes up
the Place of a Dactyl or Cre-
tick, which is never done but
at a full Period, though there
is none here; and therefore
the most acute Fred. Gro-
novius for fundens will put in
funditan; but do not you think
we have mended it better, by
reading,

Orpheus carmina dividens,

By placing dividens in the
room of fundens? we only al-
ter one Letter, for un is so
like iu in the Manuscripts,
that you can hardly know
them asunder.

(c) Non Laertiaden exitium
tue gentis] Three Blandinian
Copies of Cruquius, and as
many of Lambin read, Genti:
and more than this, my best
Books, the Grævian, and

Queen's College say, Non Lan-
tiaden, excidium tua——
Fabricius found excidium in
his Copy. In truth any of
these Readings will hold Wa-
ter; chuse which you will,
Exitium gentis, or Exitium gen-
ti, Excidium genti, or Excidium
gentis. See Varus Poeta apud
Cicer. de Divin. 1. 21. Val-
leius Patere 2, 30. Plautus
Bacch. 4. 9. Manilius 1. Virgil
Ecl. Et Aeneid. 2. Yet still I
like the Looks of exitium gentis
which I believe will maintain
its ground in all the Editions
and Parchments: For Genti
went before in the eleventh
Verse. See Seneca ad Mar-
cion. Cicero ad Arusp. Re-
spon. c. 4. Ovid Metam. 13.
500. Sulpicia in Satira. Se-
neca Hercul. Fur. 358. Et
Troas. 893. In all which Au-
thors, Exitium has a Genitive
Case attending it.

(d) Teucerque & Sthenelus]
Some very old Books say, Teu-
cer & Sthenelus, and to this
the old Editions, the Venetian,
and Lofcherian agree.

Some Books says Teucer te,
and so say some Editions
after Lambin. Only one of
mine, and that the most
Modern, has Teucerque Sthe-
nelus; but then in the Queen's
College Copy, 'tis easie to
suspect, by the Wideness of
the Space between Teucer
and &, that que had been e-
raised. And Torrentius affirms,
that he found Teucerque &
Sthenelus in all the Editions;
I must needs think such an

Omiss-

Omission was the Blunder of the Printer, and that Teucer & ought to be restor'd. Be that as it will: The Lesson, according to all Probability, ought to run thus,

Urgent impavidi te Salaminus, Teucerque & Sthenelus sciens.

For if he had said *Te Sthenelus*, he would not have used the Plural Number *urgent impavidi*: Because our Author is fond of a singular Verb, even though a great many Nominative Cases go before it. See *Carm.* 4. 14 which is pat to our Purpose;

and where there are four Nominative Cases to one singular Verb. See our Comment at Ode 1. 24. Vers 8. Therefore *Teucerque & Sthenelus* is the right Lesson; we must suppose both these pursuing *Paris*, whence the Word *urgent* is made Plural. Here it is to be observ'd, that in the Manuscripts, where there is a double Conjunction as here, the Librarians do often suppress one of them, if the Measure of the Verse will permit. But if any Body takes a fancy to *Te Sthenelus*, I shall not be much against their having it and Welcome.

NOTES upon NOTES. ODE 15.

EXcidium gentis, Vide, Poeta versus apud Ciceronem, &c.] Here the Dr. musters together about a Dozen of Quotations to prove that *Excidium* or *extium* may be followed by a Genitive Case, as if this were some extraordinary Discovery. From such Achievements as these Men attain the Titles of Accurate, Illustrious, Learned, Acute, the Star of Criticism, the North-Pole of Erudition, and the like; now in order to enable the Reader to follow such Steps, and attain the same Character, I shall here subjoin a Receipt to make a Great Critick. Take two or more words out of Horace, Virgil, or any other

Author; put these together in a Phrase; then lay them by a drying upon the Alphabet; then take the Indexes of Statius, Juvenal, Tibullus, and as many other Authors as you think fit, not less in Number than six. Sift them well, and take out of them all the *Excidioms* or *Exitioms*, (if that be your Word) together with the Genitive Cases that follow; then bruise the whole together. Let it stand a while 'till it comes to a Consistency; then spread it upon Paper, and without any Inward Application, it will infallibly make you a Person of a sound Judgment, of Great Erudition, and of Immense Reading.

O D E

ODE XVI. *Ad AMICAM.*

O Matre pulchrâ filia pulchrior,
Quem crimosos cunque voles modum
Pones Iambis: sive flammâ,
Sive mari libet Adriano.

(a) Non Dindymene, non adytis quatit
Mentem sacerdotum incola Pythius,
Non Liber æque: non acuta
Sic geminant Corybantes æra,

Tristes ut ira; quas neque Noricus
Deterret ensis, nec mare naufragum,
Nec sævus ignis, nec tremendo
Jupiter ipse ruens tumultu.

Fertur Prometheus (b) addere principi
Limo coactus particulam undique
Defectam, & insani Leonis
Vim stomacho adposuisse nostro.

Ira Thyesten exitio gravi
Stravere: & altis urbibus ultima
Stetere causa cur perirent
Funditis, imprimeretque muris

ODE XVI. *To his MISTRESS.*

DO with my Satyrs as you please,
 O fairest of your Name!
 Or drown them in the Rapid Seas,
 Or set them on a Flame.

Passion's a Madness in the Breast,
 No God can blow it higher,
 When *Bacchanals* or Priests possess'd,
 The Frantick Pow'rs inspire.

Passion through Fire and Sword runs on;
 Can Storms and Tempest stand,
 Though mighty *Jove* himself rush down,
 With Thunder in his Hand.

Prometheus from the Lyon's Heart
 Took this bright Eager Ray,
 And made it of Mankind a Part,
 And wrapt it in our Clay.

By Passion great *Thyestes* fell,
 The Cause of all his Woe;
 It brings tall Turrets down to Hell,
 And lays proud Cities low.

Then

*Hostile aratrum exercitus insolens.
Compesce mentem, me quoque pectoris
Tentavit in dulci juventâ.
Fervor, & in celeres iambos*

*Misit furentem; nunc ego mitibus
Mutare quero tristitia; dum mihi
Fias recantatis amica
Opprobriis, animumque reddas.*

Dr. B——'s NOTES. ODE 16.

(a) **N**ON Dindymene.] Pray observe this whole Passage.

*Non Dindymene, non adytis
quatit
Mentem sacerdotum incola Py-
thius,*

*Non Liber aquè, non acuta
Sic geminant Corybantes ara,
Tristes ut Ira.*

'Tis impossible to construe this, but after the following manner. The Corybantes do not thump their Kettle-drums so manfully, as cruel Anger thumps her Kettle-drum. Turn which way you will, this is all you can make of the Words. Now since this is very silly, and as the Greeks say, ἀναιδέως, I suppose we must look out for an Emendation. The better sort of Librarians have imagined, that *sic* ought by all means to be restored in that fourth Line, that τὸ ut

may have something to answer to. But they should have troubled themselves with other Matters: Since there is a good Provision made in the Third Verse, where *aquè* has a plain reference to *ut*. You cannot doubt but Horace wrote it thus,

*Non Liber aquè, non acuta
Si geminant Corybantes ara,*

The Sense is; Not Cybel, nor Phœbus, nor Bacchus; nor the Corybantes, though they should thump their Kettle-drums never so lustily, can shake the Mind so much as cruel Anger does. The like way of Expression is to be found at *Carm.* 2. 17. The thing is the same whether you read *Si geminant*, or *Si ingeminant*: as for the meaning of *Geminare ara*, you will find that in *Lucretius* 2. 635. and *Ovid*, *Metam.* 1. 534. Et *Faß*, 4. 184. It ap-
pears

Then prithee cease to Pout and Fret,
The Horrid Crime I own:
When you suppress'd my Amorous Heat,
It broke into Lampoon.

Then I was Mad, but now I'll try,
To make my Dear amends;
Away with all this *Pish* and *Fie*,
Let's Kifs, and so be Friends.

appears by those Citations to be much such another thing with what *Drummers* call *Rolling*.

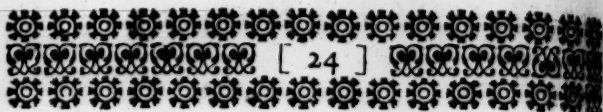
(b) *Addere principi limo coactus*,] The Word *Coactus* gives Offence to *Julius Scaliger*; For, says he, *Prometheus* was not forced: he did not do this by Compulsion. Whence *Scaliger* came by this Fancy I cannot conceive; I suppose there is no Author now extant but our *Horace*, who touches upon this Fable. And yet I must own, I think it very likely, that there was such a sort of a Fable invented by some body or other, in which *Prometheus* is supposed to do what he did by Compulsion; For he made Man of his own Head, and not by Command or in Obedience to any Superior Being. If therefore any one has a mind to hold

with *Scaliger* he may easily cure this Place by a small Correction.

Fertur Prometheus addere principi
Limo coactam particulam undique

Desectam, & insani leonis
Vim stomacho adposuisse nostro.

For *undique Coacta* is right enough; and is the same with *Collecta*, *Collata*, *Congesta*. See *Virgil*, *Æn.* 8. 7. *Æn.* 7. 582. Our *Horace* in *Arte Poet.* v. 3. *Virgil*, *Æn.* 2. 763. *Fertur addere* is also very well, notwithstanding *adposuisse* follows. See our *Author*, 3. 20. *Propertius*, 3. 12. Where there is much the same Agreement and Amity between two *Insinivive Moods*.



ODE XVII. *Ad* TYNDARIDEM.

V Elox amœnum sæpe Lucretilem
Mutat Lycao Faunus, & igneam
Defendit astatem capellis
Usque meis pluviisque ventos.

(a) Impune tutum per nemus arbutos
Quarunt latentes, & thyma devia
Olentis uxores mariti:

(b) Nec virides metuunt colubros,

(c) Nec martiales hædilia lupos :
Utcunque dulci, Tyndari, fistulâ
Valles, & Ustica cubantis
Lavæ personuere saxa.

Dî me tuentur : dis pietas mea
Et musa cordi est, (d) hinc tibi copiâ
Manabit ad plenum benigno
Ruris honorum opulenta cornu.

Hic in reductâ valle canicula
Vitabis astus : & (e) fide Teiâ
Dices laborantes in uno
Penelopen vitreamque Circen.

ODE XVII. TO TYNDARIS.

F *Aunus* from fair *Arcadia's* Shore,
 Visits my homely Sylvan Seat :
 He saves my Flocks, with Guardian Pow'r;
 From pinching Cold and scorching Heat.

My Herds secure their Rambles take,
 On Thyme and fragrant Herbs they browse;
 Nor fear the angry hissing Snake,
 Or Rav'ning Wolves, their mortal Foes.

Here, Fair one, you may safely stray,
 Whilst the gay Plains their Sweets exhale;
 And on your Pipe soft Sonnets play,
 That Echo from the hollow Vale.

Their Poet to the Gods is dear,
 My Piety and Muse they love,
 Hence Plenty crowns my yellow Year,
 And Blessings flow in Streams from *Jove*.

Here to some Valley you'll retire,
 And sing the Hero and the Dame,
 Enchanting *Circe's* guilty Fire,
 Or fair *Penelope's* chaste Flame.

B

Here

*Hic innocentis pocula Lesbii
 Duces sub umbrâ : nec Semeleius
 Cum matre confundet Thyoneus
 Prælia, nec metues protervum*

*Suspecta Cyrum, ne male dispari
 Incontinentes injiciat manus :
 Et scindat hærentem coronam
 Crinibus, immeritamque vestem.*

Dr. B——'s NOTES. ODE 17.

(a) **I** *Impune tutum per nemus.*] I am horridly in the Spleen to see so many Interpreters please themselves with such Trifles. Certainly *impune* and *tutum* can never set their Horses together. For where is the Miracle, if Cattle should wander *unhurt* through a *safe* Wood? I should be more surprized if they wandered *unhurt* through a Wood full of wild Beasts. Away then with this same *Tutum*, which is so far from mending the Sense, that it quite spoils it. The Books, that *Lambin* look'd into, read it *totum*, which is right; and th's I guessed at long before I saw *Lambin*. The Cattle wander, says Horace, through all the Wood, and the thickest Coveri, where the Dens of the wild Beasts are, and yet

receive no hurt. See *Perfius*, Sat. 5. 32. *Virgil's Georg.* 2. 308. Et *Æn.* 5. 358. *Nemesian*, 2. 68. Where you'll find the Epithet *Totus* or *whole*, agree very well with *Woods, Groves, &c.*

(b) *Nec virides metunt colubras.*] Let those Fellows look to themselves, who against the general Voice of all the Copies, would fain put *Colubros* upon us. *Lactantius* reads *Colubras* ad *Statii Theb.* 5. See *Noni*, where there are many Instances out of *Lactantius, Turpilus, and Varro*. See our Author, *Serm.* 1. 8. *Juvenal*, 5. 107. and *Arnobius*, lib 4.

(c) *Non martiales hædilia lupos.*] My oldest Books, the *Leiden, Greavian, and Queens-Collège*, read *Hædulia*. Thus *Lambin* and *Cruquius* found it

Here you may take a chearful Glas
Of harmless Wine, beneath the Shade;
Your Hours in sweet Retirement pass,
Of no rude drunken *Sott* afraid.

No Jealous Lover here shall dare,
With impious Hands your Charms to press,
Nor pull the Garland from your Hair,
Nor spoil the Beauty of your Dress.

in their Books: But they are mistaken in making *hædilia* to signifie the Folds or Penns for Kids. Do thou, O Reader, write it thus, which is no great Variation from the Vulgar,

Nix maritales Hædulex lupos.

As from *equus*, comes *equuleus*, from *hinnus*, *Hinnuleus*, so from *hædus*; *Hæduleus*. Horace indeed might have said *Hædulei lupos*; but he had more Kindness for the Feminine Gender: For just before you find *colubras*, and *serpes olentis mariti*. And why should not *hinnuleæ* stand here, since Varro apud Nonium Marcellum mentions *hinnuleæ & equulæ*? As for those who contend for *Hædilia*, they do not only maim the Verse, but also foist in a Word which I believe was never heard of among the

old Roman Writers. For heretofore the Kids and the Lambs were not kept asunder in different Folds, but all together with their Dams in one Penn; whence as no Author calls the Sheep fold where the Yews and Lambs were kept the *Agnile*, but the *Ovile*: So the Fold where the Goats and Kids were kept, is not called *Hædile*, but *Caprile*. Indeed the old Glossary says, *Εἰρὸς δῖα Hædilia*, and *Εἰρὸς* (or as it would be *Εἰρὸς δῖα*) *Hædilia*; but I believe, if you look over the Greek and Roman Writers, where they treat of Country Affairs, you will meet with no such Word. Besides this, the Sheep and Goats being often put into one Fold, the Antients did frequently call the Goat-Penns, *Ovilia*. See Titulus the second and the first. See Ovid Metam. 13. 827. Where

28 Dr. B——'s NOTES. ODE 17.

the Sheep and Goats run together.

(d) *Hinc tibi Copia manabit.*] I would fain have you read here, in spite of all the Manuscripts, *Hic tibi Copia*; for just so it follows, *Hic in reduclâ valle*. And this I find is very much to the Mind of the learned *Dacier*, and the most learned *Fabrianus* before him. The *Loscherian* Edition reads it thus without a Blot, 1498. *Hinc* and *Hic* are often confounded in the Manuscript Copies. If then you read *hinc*, you must construe it thus, *Because of my Piety*: and then it should follow, *Hinc mihi copia*, and not *Hinc tibi Copia*. For *Horace's* Mistress *Tyndaris* was no such righteous Person: since he would neither marry her, nor make her his Heir. As for what follows, *juris bonorum*, the Interpreters are very right in commending it for a pretty Expression: and they might have quoted Abundance of Instances to prove it: For *Statius*, *Sylv.* 4. 5. has mi-

nick'd our Author: and so *Theb.* 10. 783, where the Sense is not quite so clear. See also *Silius Ital.* 3.

(e) *Fide Terâ dices laborantes in uno.*] Our Books, the *Galean*, *Zutichermian*, and at second hand the *Queen's College* Copy, read it, *Difens*: and after the same manner *Horace* expresses himself to *Phyllis*, *Carm.* 4. 11.

*Condisce modos, amanda
Voce quos reddas.*

So again *Carm.* 2. 19.

*Bacchum in remotis carmina
rupibus
Vidi docentem (credite posteri)
Nymphasque discentes.*

But notwithstanding this, we must make no Alteration here; for what does this Expression *disceere fide Terâ* signify? We learn from hence, that *Tyndaris* used to sing and play upon the Pipe; See where *Horace* ascribes the same Qualifications to *Lydia*, *Carm.* 3. 28.

NOTES upon NOTES. ODE 17.

QUID enim tantopere mirandum, si per tutum nemus impune vagantur pecora? The Dr. is resolv'd to make a Miracle for *Horace* in this Place, and supposes, that he had several wild Beasts in his Grounds, which made it the more re-

markable for his Cattle to escape unhurt by any of them. Now though the Dr. does not wonder, that the Wood should be safe, where the Cattle were so: yet I fancy *Tyndaris*, to whom *Horace* writes this, to invite her to his Farms, would sooner believe him

NOTES upon NOTES. ODE 17. 29

him for saying, *his Castle were safe, because he had no wild Beasts in his Wood.* than if he had said, *that they and the wild Beasts graz'd lovingly together.*

Nos ex conjectura prius responderamus, quam apud Lambinum vidimus.] The Dr. always hits upon a Discovery, and finds it out first, even

after he had seen it in another. This he repeats so often, and upon so many Occasions, that to save further Trouble, the Reader is desired once for all, whenever he meets with any thing Fine and New, to join Dr. B. of Course to the Author and Inventor.



ODE XVIII. *Ad* QUINTILIUM VARUM.

Nullam, Vare, sacrâ vite prius severis arborem
 Circa mite solum Tiburis & mœnia Catili.
 Siccis omnia nam dura Deus proposuit: neque
 Mordaces aliter diffugiunt sollicitudines.
 Quis post vina gravem militiam aut pauperiem crepat?
 Quis non te potius, Bacche pater, teque decens Venus?
 (a) At ne quis modici transfiliat munera Liberi,
 Centaurea monet cum Lapithis rixa super mero
 Debellata: monet Sithoniis non levis Evius:
 Quum fas atque nefas exiguo sine libidinum
 Discernunt avidi. Non ego te, candide Bassareu
 Invitum quatiam: Nec variis obsita frondibus
 Sub divum rapiam. Sæva tene cum Berecynthio
 Cornu tympana, quæ subsequitur cæcus amor sui,
 Et tollens vacuum plus nimio gloria verticem,
 Arcanique fides prodiga perlucidior vitro.

Dr. B——'s NOTES. ODE 18.

(a) **A**t ne quis modici] Our Gravian Copy, together with the Leiden, Batavian, Peter house, and Galean, write, *ac*; and I suppose the Books of the other Critics were the same: But they make nothing of skipping over these little Matters. The Loshierian Edition confirms this, 1498. This is more elegant and more like Horace. See Epist. 1. 19. v. 26.

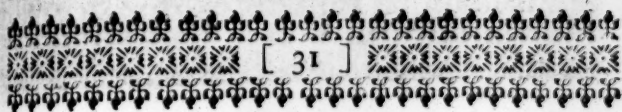
*Ac ne me foliis ideo brevioribus
 ornes.*

So say all the Copies, and yet *at* is in many of the Edi-

tions. See Epist. 1. 1. v. 13. Epist. 2. 1. 5. 208. where *at* is used. See also Ovid. Remed. Am. 465.

*Ac ne forte putes nova mihi
 bi condere jura.*

Thus the first Edition reads it, and two Manuscripts, as the most renowned Heinssius confesses. But the vulgar says *et*, and yet he has replaced *at* without the Authority of any Copy. I make no doubt if he had lived to see these my Emendations, he would have altered his Mind.



ODE XVIII. To QUINTILIUS VARUS.

ON *Tibur's* Shore new Vineyards plant,
For 'tis the only Tree we want;
The Gods ne'er made a nobler Tree!
The Gods love drunken Souls like me.
They have a thousand Plagues in store
For sober Sots, whom Cares devour.
At Sight of *Bacchus*, Sorrows fly,
Spleen vanishes, and Vapours die.
Who in his Cups e'er made Complaint
Of pinching Penury, and Want?
Or durst recite in rueful Strain
The Toils he bore the last Campaign?
When sparkling Bowls our Hours improve:
Then all our Talk is Wine and Love.
But still the *Centaurs* bloody War
Bids us of Strife and Blows take Care;
We know what *Bacchus* did in *Thrace*,
Nor will too far indulge the Glass.
Let Reason still keep in its Light,
And still distinguish Wrong from Right.
God of the Grape, I'll wisely use
Thy heav'nly Gifts, nor will disclose
Thy sacred Rites; do thou assuage
My burning Soul, and curb thy Rage:
Lest to new hateful Crimes I run:
Lest Vanity seize Reason's Throne,
And wretched I to open Day
The Secrets of the Night betray,
And my Heart transparent grow,
Clear as the Glass that makes it so.



ODE XIX.

Mater sava Cupidinum,
Thebanaque jubet me Semeles puer,
(a) Et lasciva Licentia,
Finitis animum reddere amoribus.

Urit me Glycera nitor
(b) Splendentis Pario marmore purius:
Urit grata proteruitas,
Et vultus nimium lubricus aspici.

In me tota ruens Venus
Cyprium deseruit, nec patitur Scythas
Et versis animosum equis
Parthum dicere, nec qua nihil attinent.

Hic vivum mihi caespitem, hic
Verbenas pueri ponite, thuraque
Bimi cum paterâ meri.
Maestasâ veniet lenior hostiâ.



ODE XIX.

THE wanton *Queen* of loose Desires
 My Soul with Love rekindled burns:
Bacchus foment the raging Fires,
 And all the Libertine returns.

Fair *Glycera*, divinely bright,
 With brilliant Eyes inflames my Heart,
 Her Cheeks diffusing beamy Light,
 Her wanton Airs, and winning Art.

Venus within my Bosom reigns,
 Forsaking her lov'd *Cyprian* Grove:
 She bids me cease my warlike Strains,
 And sing no other God but Love.

With verdant Turf adorn the Shrine,
 With fragrant Herbs her Altars bind:
 Pour forth the choicest, richest Wine,
 To make the Nymph and Goddess kind.



(a) **E**^{T lasciva licentia}] This is right. See *Salust* Bell. Jugur. where he speaks of the *Licence* and *Wantonness* of the *Soldiery*, when they are left to themselves, and under no Command or Discipline. See *Quintil*, Instit. g. 4. where he speaks of *Wantonness* and *Licence* in Oratory. But then observe to write *Licentia* in this Place with a great L and not with a little one, for *Licentia* stands for a Goddess, which answers to *Bacchus* and *Venus* in the foregoing Lines. *Cicero* de legibus 2. 17. speaks of a Temple built to the Goddess *Licentia*, but this he does *à-mo-de* d'Orator, in Greek *πρωτογενής*: for *Clodius* dedicated this Temple to the Goddess *Libertas* and not to the Goddess *Licentia*. See *Claudian* de Nuptiis *Honorii*, where he describes the Court and Equipage of *Venus*, and

places the Goddess *Licentia*, among the rest of her Attendants. Moreover take Notice, that in the preceding Verse most of the Books read *Jubet*, as the *Leiden*, the *Royal Society*, and the *Peter-house* Copy: But the *Gravian* and *Battelian* are more in the right, when they say *jubet*: For our *Horace* is fond of the singular Number in Sentences of this Nature, as I shall more largely show in another Place. See *Carm.* n. 24. Verse 8. and the Notes thereupon.

(b) *Splendentis Pario marmore purius*.] *Seneca* in his *Hippolytus* 79, has notoriously imitated this Passage.

Vexent hanc faciem frigora par-
ciù ;
Ha solem facies variis appa-
rat ;
Lucebit Pario marmore cla-
rius.

The End of the Fourth Part.



THE
O D E S
O F
H O R A C E

In *Latin* and *English*;

With a Translation of
Dr. *BENTLEY*'s NOTES.

To which are added,
NOTES upon NOTES; Done in the
Bentleian Style and Manner.

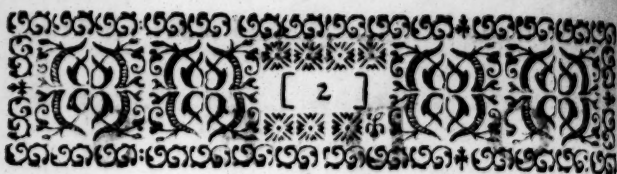
—*Si peccat idem Librarius usque,
Quamvis est monitus, veniâ caret.*— Hor.

Part V.

To be Continued.

L O N D O N:

Printed for Bernard Lintot, at the *Cross-Keys*,
between the *Temple-Gates* in *Fleet-street*, 1725.



Q. Horatii Flacci
O D A R U M

LIB. I.

ODE XX. *Ad MÆCENATEM.*



*ILE potabis modicis Sabinum
Cantharis, Graca quod ego ipse testâ
Conditum levi: datus in theatro
Quum tibi plausus,*

(a) *Care Macenas eques: ut paterni
Pluminis ripa, simul & jocosa
Redderet laudes tibi Vaticanâ
Montis imago.*

Cacubus.



T H E
O D E S
O F
H O R A C E.

BOOK I.

ODE XX. *To MÆCENAS,*



NCE, Dear *Macenas!* with your Friend
To common *Sabine* Wine descend;
'Twas ask'd that Day, *Rome's* Joy
was heard

In loud Applause, when you appear'd.

The *Vatican*, and *Tiber's* Stream,
(*Tiber* from your *Etruria* came)
Did with your wafted Praise resound,
And Echo wanton'd with the Sound.

*Cacubum & pralo domitam Caleno
 Tu bibes uvam, mea nec Falerna
 Temperant vites, neque Formiani
 Pocula colles.*

Dr. B——'s NOTES. ODE 20.

(a) **C**ARE *Macenas e-
 ques.*] Our Author
 might very well say *Dear
 Macenas*, because of his Inti-
 macy and familiar Acquain-
 tance with that Gentleman :
 And so he elsewhere applies
 to him thus, *Dilecte Macenas*,
Beloved Macenas : But then
 what becomes of his *Knight-
 hood*? For *Dear Knight*, is
 an intolerable Complement,
 much less, would *Horace* say,
Plain Knight, and leave his

Patron destitute of an *Epithet*.
 Without doubt therefore we
 must read it according to the
Royal-Society Copy,

Clare, *Macenas eques*——

See our *Author Carm.* 3. 16.
Propertius, 3. 7. *Martialis*, 6.
 58. *Plinius*, *Epistol.* 2. 19. In
 all which Places some other
 honourable Distinction is af-
 fixed to *Knighthood* besides the
 bare Title.



The ODES of HORACE.

5

I know, your foaming Bowls run o'er
With all *Campania's* richest Store,
But my poor earthen Cups produce
No such luxurious costly Juice.

NOTES upon NOTES. ODE 20.

N *Eque enim care eques to
lerabile quidum est : &
multo minus eques sic nudum
& epithero destitutum.]* Our
Commentator allows *Horace*
to call his Patron *Mæcenas*,
his Dear *Mæcenas*: But will
not permit him to say, *Chare*
Eques, My Dear Knight, much
less to say, *Eques*, Knight,
without the least Addition of
a Complementing Epithet.

How would the Spleen of this
accurate and well-bred Cour-
tier have vented it self, if he
had heard a Poet, not quite
so good as *Horace*, address to
a Man of much greater Qua-
lity than bare *Knight*hood, and
give him no other Title than
Plain *Charles*.

*Carole, si tibi adhuc collegi cu-
ra vetusti.*



ODE

ODE XXI.

Dianam tenera dicite virgines,
Intonsum pueri dicite Cynthium,
Latonamque supremo.
Dilectam penitus Jovi.

(a) Vos latam fluviiis, & nemorum comâ,
Quæcunque aut gelido prominet Algido,
Nigris aut Erymanthi
Sylvis aut viridis Cragi.

Vos Tempe totidem tollite laudibus,
Natalemque, mares, Delon Apollinis,
Insignemque pharetrâ,
Fraternâque humerum lyrâ.

(b) Hic bellum lacrymosum, hic miseram famam
Restemque a populo & principe Casare, in
Persas atque Britannos
Vestrâ motus aget prece.

Dr. B——'s NOTES. ODE 21.

(a) **V**OS latam fluviiis, & nemorum comam. See his Carni. 3. 28. where he talks of commending the Sea Nymphs for their handfom Hair. As for the Enarrators, they are quite of another Mind; for they construe what follows thus, Command the Shoulder of Apollo, which is adorned with a Quiver; but Porphyrio the Scholiast might have taught them more Sense. I say this, Construction is the only way to make what goes before and what follows after hang together: Do you speak of Diana, who loves the Rivers, and of Apollo who wears a Quiver at his Back. Insignis humerum is a Gracism.

[The four best Blandinian Books belonging to Cruquius, and our Grævian Copy, write comam. This is the truest Lesson of the two, and agrees much better with what follows, Do you, says Horace, O ye Girls, sing of Diana, and of the Woods of Algidum, or Erymanthus, or Cragus; Do you in like manner, O ye Boys, sing of Apollo, and Tempe, and Delos. For why does he say, extol them, totidem laudibus, with so many Praises? He certainly designed to command them to celebrate the Green Woods,

O D E XXI.

SING, ye Nymphs, *Diana's* Praise,
 Praise, ye Youths, *Apollo's* Name ;
 Fair *Latona's* Beauty raise,
 That did the Thunderer inflame.
 Sing the Goddess, who delights
 In tall Woods and shady Groves,
 Trips it on *Arcadia's* Heights,
 And cooling *Erymanthus* loves.
 Lovely *Tempe* claims your Song,
Delos is *Apollo's* Isle ;
 He the Vocal Lyre first strung,
 He loves the Bow and *Sylvan* Toil.
 You shall pay your daily Vows,
 He shall make the State his Care :
 Far from *Rome* upon our Foes
 He pours out Famine, Plagues and War.

a *Gracism* very well known,
 and familiar to our *Author*.

*Nec Mauris animum mitior
 anguibus :*

The same sort of Expression is to be found in other Places.

(b) *Hic bellum lacrymosum, hic miseram famem*] In the foregoing Lines the Praises of *Diana* and *Apollo* were tack'd together ; but here *Apollo* stands by himself, and is to keep off War, Famine and Pestilence from the *Romans* ; I would ask then, where the Necessity was of troubling *Diana* with their Prayers to no Purpose ? Wherefore that *Dia-*

na may have something to do here, prithee consider whether you cannot afford to read the Passage thus ?

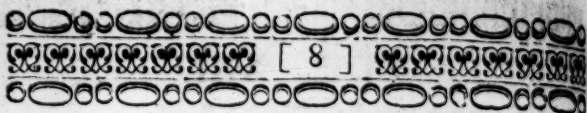
Hæc bellum lacrymosum, hic miseram famem.

By *luctuosum bellum*, or a deplorable War, you are to understand a Civil War. See our *Author*, *Carm.* 3. 8.

*Medus infestis sibi luctuosus
 Dissidet armis.*

Diana is remarkably propitious in driving away that wicked Fury *Discord*, as *Callimachus* tells us in an *Hymn* to that Goddess, v. 133.

O D E



ODE XXII. *Ad ARISTIUM,*

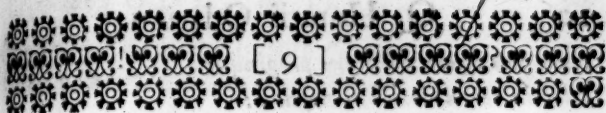
Integer vita scelerisque purus
(a) Non eget Mauri jaculis nec arcu,
Nec venenatis gravidâ sagittis,
Fusce, phœtrâ.

Sive per Syrtes iter æstuosas,
Sive facturus per inhospitalem
Caucasum, vel qua loca (b) fabulosus
Lambit Hydaspes.

Namque me sylvâ lupus in Sabinâ,
Dum meam canto Lelagen, & ultra
Terminum (c) curis vagor expeditus,
Fugit inermem.

Quale portentum neque militaris
(d) Daunia in latis alit esculetis,
Nec Juba tellus generat, leonum
Arida nutrix.

Pone me pigris ubi nulla campis
(e) Arbor æstivâ recreatur aurâ:
Quod latus mundi nebula malusque
Jupiter urget;



ODE XXII. To ARISTIUS.

THE Man with Virtue's Aid prepar'd,
In Virtue finds the surest Guard,
He needs nor Bows nor Darts defence,
Safe in his spotless Innocence.

The virtuous Man securely stands
On *Scythian* Snows, or *Libyan* Sands;
Or to the farthest *Indies* goes,
Or where the fam'd *Hydaspes* flows.

For, as by Amorous Thoughts betray'd,
Among the Woods I lately stray'd,
I met a Wolf; the Salvage knew
Unarm'd Integrity, and flew.

Not warlike *Dannia's* savage Coast
Could such a well-grown Monster boast:
No Beast so large infests the Plains
Where Lions breed, and *Juba* reigns.

Me to the Northern Pole convey,
Remote from Summer's cheerful Ray;
Where endless Frosts and Snows appear,
And Clouds and Cold bring round the Year.

Or

Pone sub curru nimium propinqui
Solis in terrâ domibus negatâ:
Dulce ridentem Lelagen amabo,
Dulce loquentem.

Dr. B——'s NOTES. ODE 22.

(a) **N**ON eget Mauri jaculis.] All the old Books cry *Mauris*, as the Interpreters take care to inform us; so say my Ancient Copies, the *Leiden*, *Gravian*, *Zulichemian*, *Battolau*, and at first hand, the *Queen's-College* Copy; add to these the *Loscherian* Edition 1498, and *Lactantius* Instir. 5. 18. where he cites the Place in the same manner; wherefore it is high time to take those refractory Fellows to task, who still persist in putting their *Mauri* upon us in the Modern Editions. Other Commentators have already observed, that our Author elsewhere says *Maura unda*, *Mauris anguibus*. *Trebellius Claud.* c. 14. *Purpura Maura*. *Vopiscus Aurelian.* c. 12. *Stragula Maura*. See *Ovid Fast.* 244. *Juvenal* 10. 148. & 12. 4. *Statius Silv.* 1. 3. *Idem Theb.* 9. 189. *Martial* 14. 90. *Avianus* in descrip. Orb. *Silius Ital.* 3. In all which Authors you will find *Maurus* made use of as an Adjective or Epithet.

(b) *Fabulosus lambit Hydaspes.*] Nick *Heinsius* in the Margin of his Book writes

thus, *Grotius Petrus* reads *Fabulosus*. I wish this Scrap had not fallen from him, which is so contrary both to the Scanning and Sense of the Verse; for the first Syllable of *Fabulosus* is short, and it is an Epithet, which belongs to the Shore or Earth, and not to a River or the Water. *Fabulosus Hydaspes* is like *Fabulosus palumbes* in *Carm.* 9. 1. that is, concerning which many things are to be found in the Tables of the Poets. See *Curcius*, t. 1. *Plinius*, *Natur. Hist.* 5. 7. *Quintil. Declam.* 10. *Seneca*, *Epist.* 45. where *Fabulosus* is used in this very Signification.

(c) *Curis vapor expeditis.*] Here both the Copies and the Editions vary: Whilst some of them prefer *Expeditis*, and others *Expeditis*. You may follow which Lesson you please, and no harm done. But the last seems to be the best, and the most elegant. Thus, *expedire se molestiâ, metu, crimine, arumnis, laqueis, &c.* To free one's self from Trouble, Fear, Guilt, Misery, a Halter, and so forth, are Phrases that frequently occur. *Expeditus curis* is therefore

very

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Or place me near the burning Zone,
To fry beneath the scorching Sun;
Love and the Nymph shall ease my Toils,
Who softly speaks, and sweetly smiles.

very much like Seneca's *Curis Solutus*, *Ædip.* 5. 13. See *Symmachus* *Epist.* 7. 32. *Terent.* *Phorm.* 5. 4. I shrewdly suspect, that his Alteration was made by some half-witted Smatterer, who having read a little before in *Ode* the 8th.

Sap̄ trans finem jaculo nobilis expedito.

was prevailed upon to make *ultra terminum expeditis*, *Cares* that exceeded their just Bounds; answer to *trans finem expedito*, a Spear thrown beyond the Mark. He knew not, poor Fellow! That *vagor ultra terminum*, I wander beyond my Bounds, was the only true way of Construing this place.

(d) *Daunia in latis alit est mīnis*.] So, I believe, say all the Editions for a hundred Years last past; and yet none of the *Parchments* that I know of set it in this Order; the old ones read *Daunias latis*; So say my *Leyden*, *Zulichemian*, *Gravian*, and at first hand the *Queen's-College* Copy (for the Letter *S* has been lately scratch'd out) and so the Copies of the other Criticks; but the rest of my Books make it *Daunia latis*, and leave out

the *Præposition*. There is the same Uncertainty in the old Editions; the *Venetian*, Anno 1478. says, *Daunia latis*; the *Loscherian*, Anno 1498, *Daunias latis*. So that one would imagine the *Vulgar* *Lection*, which is now in vogue, is nowhere to be found in any of the Manuscripts. *Daunia in latis*. Now how shall we help our selves? *Nic. Heinsius*, according to his wonted Erudition in all other critical matters, defends this place by a Greek Word, *Daunias*, *Dawniados*; for thus he says upon *Ovid*, *Sappho* *Phaon*, 5. 164. *Daunias* is after the manner of the Greeks, as *Cephesias ora*, *Phasias terra*, *Hadrias unda*, *Alfias Orihyia*. To which we may add *Lemnias*, *Seyrias*, *Gnosias*, *Mynias*, and innumerable other hard Names. But these are Greek Words; and follow the Rules of the Greek Declensions; and therefore this will never do, since *Daunia* is a Latin Word, and not to be managed at that rate. What that topping Critick farther offers is much more to the purpose, when he tells us, that *Appias* via stands for *Via Appia*, and is often to be met with in that Sense

in Ovid. Why therefore should not *Dannias regio* stand as well as *Appias via*? It is worth our while to produce the whole Passages at large, as they lie in Ovid. Art. Amat. i. 79.

Et fora conveniunt (quis credere possit) amoris,

Flammaque in arguto saepe reperta foro.

Subdita qua Veneris facto de marmore templo

Appias expressis aera pulsas aquis.

Illo saepe loco capitur consultus amoris:

Quique aliis cavit, non caret ipse sibi.

Hunc Venus è templis, qua sunt confinia, ridet:

Qui modo patronus, nunc cupit esse cliens.

Art. Amat. 3. 449.

Redde meum, clamant spoliata saepe puella;

Redde meum, toto saepe boante foro.

Has, Venus, è templis multo radiantibus auro

Lenta vides lites, Appiadefque tua.

Remed. Amor. 659.

Turpe vir & mulier, juncti modo, protinus hostes:

Non illas lites Appias ipsa probat.

But now in the second Quotation, by the *Appiada* he understands the *Common Whores*, that lodged out of the City

in the *Via Appia*. Certainly this honest Fellow's Wits were a Wool-gathering, when he talkt at this rate, though I own he is no Snorty Nose: For here is not a Word about the *Via Appia*, nor about *Common Whores*: The whole Affair is transacted in the very Heart of the City, just by the *Forum*, as is more than sufficiently plain from those Words, *Forum*, the *Forum*, *Consultus*, a Counsellor, *Confinia*, the *Confines*, *Patronus*, a Patron, which the Reader at first View may see through: we will explain the whole Matter in a few Words: *Appius Claudius Coccus*, whilst he was *Censor*, brought Water into the City, which he call'd *Aqua Appia*, this Water, though it was dispersed all over the City, made one great Fountain in the *Forum* near the Temple of *Venus*, and hence *Venus* was surnam'd *Appias*; the *Appiades* were Nymphs or Goddesses, whose Statues were set up as Ornaments round the Fountain, and spouted out Water from their Mouths, Breasts, Hair, and Fingers Ends. That this is a true Account, appears plain from the Places cited out of Ovid, and also from Pliny, lib. 36. 24. *Agrippa*, says he, while he was *Edile*, brought Spring-Water into the City, and made seventy new Basins, having repaired the rest, and run them into one another; besides this, he erected a hundred and five Fountains,

Dr. built a building, and one structure is set three fathoms or Marble Column, the most Rel according Judgement was, or a desler the Appian therefore will not that the should be more the or Sicily that wh the Ma our No nia is, say, a N as Italia Pamphili is calle an Nlyr Count Comm Man o settled this 3 Byzantia Dania fiantia which it were thier; Dania Spear is mu Milita Comm Block mind Carm.

built a hundred and thirty Castles, and many other magnificent Structures, upon all which is set three hundred Statues of Brass or Marble, and forty Marble Columns. This is the truest Relation of the Matter, according to the best of my Judgment; now though *Venus*, or any one of the Goddesses that stood near the *Apian Fountain*, might therefore be called *Appias*, it will not from thence follow, that the Country of *Daunia* should be call'd *Daunias*, any more than we can call *Italy* or *Sicily*, *Italias* or *Sicilias*; that which is the Cream of the Matter, and well worth our Notice is this, that *Daunia* is; as the *Grammarians* say, a *Noun Substantive* as well as *Italia* and *Sicilia*. *Festus Pompeius* tells us, that *Apulia* is called *Daunia* from *Daunus* an *Illyrian*, who left his own Country during a Publick Commotion, and being a Man of Renown, came and settled in *Apulia*. See *Polybius* 3. 88. And *Stephanus Byzantinus*. Add to this, that *Daunias* is here taken Substantively, *Militaris Daunias*, which is much worse than if it were to stand for an Epithet; for *Daunias hasta*, or *Daunias Nympha*, the *Daunian Spear* or the *Daunian Nymph*, is much more tolerable than *Militaris Daunias*, the Warlike Country of *Daunias*. These Blockheads could not call to mind what our *Horace* says, *Carm.* 2. 1.

——— *Quod mare Dauniz
Non decoloravere cades?*

And again, *Carm.* 4. 6.

*Dauniz defende decus Ca-
mana.*

Thus says *Virgil*, *Aeneid.* 8. 146.

*Gens eadem qua te crudeli
Daunia bello
Insequitur* ———

And again, *Aeneid.* 12. 785.

Now as things stand, I should not presume to give entire Credit even to the oldest Books, and imagine that *Horace* was so over-curious, or according to the *Greeks* *καυό-
ζυδος*, as never to write *Daunias*, though press'd to it by the greatest Necessity of Scanning and Measure, since we have here *Daunia in latis* ready at hand, just as we find it in the present Editions, for it is very right, and according to Custom, to put the *Preposition* in here, to answer what goes before,

*Namque me sylvâ lupus in
Sabinâ.*

See also *Virgil Georg.* III. 224.

*Pascitur in magnâ sylvâ for-
mosa juvenca.*

But then it is a hard matter to be positive, how *Daunias* should get into the old *Parchments*, unless it were written with

with Horace's own Hand: For the present Reading is very fair and plain: Nor could the Librarians so readily depart from a known Vulgar Word, and Blunder upon one that was uncommon and out of use: whence it came to pass, that in the Modern Manuscripts, the Letter *s* being erased, *Daunias* was again brought back to *Dannia*, even to the Prejudice of Horace's Measure. If one might be allowed to turn Conjuror in this Case, I should imagine, that heretofore the Blundering Librarians for *Dannia* in, wrote *Danniam*: Whence the Correctors, in order to take care of the Verse and the Nominative Case, thought fit to pop down *Dannias*; or perhaps some Upstart Smatterer took upon him to Construe *portentum* as a Nominative Case in those Lines,

Quale portentum neque militaris
Dauniam latis alit esculetis,

And from thence imagined, he had Authority to make *Militaris* or *Militares* *Daunias* the Accusative Case; but let Matters stand how they will, you may use your own Discretion, and write either *Dannias* or *Dannia* in, I for my part shall not be against it.

(c) *Arbor æstivâ recreatur aura.*] *Marius Victorinus*, p. 263. commends this Verse

twice, and runs it after this manner,

Arbor æstivâ recreatur umbra.

But there is no reason we should depart from the Books; certainly in the *Frigid Zone* which is here described, there is enough, and too much of *Umbra* or *Shade*, and Horace is not here asking for *æstiva umbra*, Summer Shade, but for *æstiva aura*, Summer Air, which gives great Respiration to the Trees and Herbs. See our Author, *Carm. Scævi. Catullus Epigram 63. Il. in Nupt. Pel. & Thet. Ovid. Fast. v. 209. Valerius Flaccus, l. 711.* Where you'll find, how great a help the Breezes are to the Flowers and Plants. *Valerius Flaccus* says, 6. 340.

Dixit & Edonis nutritum missile ventis
Concitas.

Where *ὁ ἀνὴρ Νίε. Ηεικώ* observes, that *Nutritum missile ventis*, a Plant torn up by the Winds, answers to *Homn's ἀνεύρετορ' αὖμα*, agitated by the Winds. But he is out, as appears by what goes before, and also by what *Seneca* says, *Nat. Quæst. v. 18.* That the Winds do the Trees and Plants a great deal of Good, by stirring their Nourishment to the Top, and by keeping them in motion, so that they are not troubled with Lathargies.

UTenque se res habuerit ;
me sane non invito, utram-
libet lectionem five Daunias, five
Daunia in, pro arbitrio seque-
tur Lector eruditus.] One of
the greatest Pleasures in Poe-
try is *Expectation*, and next
to this is *Surprise* ; the first
is more lasting, the other
more moving ; we are sensi-
bly touch'd with these in the
Drama, where our *Expectation*
often lasts for above four *Acts*
together ; but our *Surprise* is
the more exquisite, as it is
more sudden ; therefore some
Authors keep us off to the
last Page, and there is one
Poem in *English*, so remarka-
ble for this among many o-
ther Beauties, that we are
not let into the Secret 'till we
come to the last Line of all.
Now that which is so much
admir'd in *Poetry*, the *Dr.* is
resolved to imitate in *Criti-*
cism ; when he found his

Readers divided in this Place
about two different *Lections*,
Daunias and *Daunia in*, with
what *Pomp* and *Ostentation*
he sets out in discussing this
Affair ? How he leads us thro'
many great and noble *Adven-*
tures, the *Confutation* of *Nic.*
Heinsius, the *Power* of a *Greek*
Declension, the *Story* of the *Ap-*
pian Fountain, *Directions* how to
pick up a Whore in *Rome*, the
Magnificence of *Agrippa*, the
Travels of *Daunus* the *Illyrian*,
the Stupidity of the *Librari-*
ans, and so on, 'till having
fill'd us brim full with *Expe-*
ctation of the Issue, he at last
bursts all at once upon us with
this final Decision, *That we*
may read it which way we
please : Sir *Roger de Coverly*
passed the very same *Judg-*
ment, but with much more
Conciseness, *that much might be*
said on both sides.



ODE XXIII. *Ad* CHLOEN.

Vitas hinnuleo me similis, Chloe,
Querens pavidam montibus aviis
Matrem, non sine vano
(a) Aurarum & sylva metu.

(b) Nam seu mobilibus veris inhorruit
Adventus foliis, seu virides rubum
Dimovere lacerta :
Et corde & genibus tremis.

Atqui non ego te, tigris ut aspera,
Gatulisve tuo, frangere persequor.
Tandem desine matrem
Tempestiva sequi viro.



ODE XXIII. To CHLOE.

YOU shun me, *Chloe*, as a Fawn,
 To seek her Dam affrighted Flies
 Through every Mountain, Wood and Lawn,
 And trembles at each rushing Breeze.

Her Breath alternate comes and goes,
 If but a Lizzard stir the Leaves:
 And if the *Zephyrs* fan the Boughs,
 She starts and quivers, pants and heaves.

I follow not as Lions chace
 Their fleeting Prey along the Plains:
 Then leave your Mother's cold Embrace,
 Since you are grown mature for Man's.



(a) **A** *Urarum & sylva metu.*] Here *Sylva* is made into three Syllables, *Sylla*, as may be seen *Epode* 13.

*Nunc mare, nunc Siliæ
Threicio Aquilone sonant.*

This I cannot chuse but very much wonder at in *Horace*, when it fell so directly in his way, without any harm done to his Feet or to his Understanding, to say,

*Aurarum & nemoris metu,
Nunc mare, nunc nemora:*

Which is no more than what *Virgil* said, *Georg.* 1. 335.

*Nunc nemora ingenti vento,
nunc littora plangunt.*

And yet there is no doubt but this is the true Reading, since all the Books every where confirm it: And *Priscian* quotes it in three several Places, p. 546, 740, 1039, and for that very Purpose, to prove *Silva* to be a Trisyllable. The same *Dialysis*, or *Dissolution*, not only *Catullus*, who is a little Hard-mouthed, but also *Tibullus* and *Ovid*, the most terse of Poets, do frequently admit of in other Words *Tibullus* uses *dissolvienda*, *Eleg.* 1. 7. and *Ovid*, *evoluisse*, *Epist. Med. Jaso*. But this is one thing, and *Siliæ* another, or else I am mightily mistaken; For *Solve* and *Volvo* will have the first Syllable short, if you dis-

solve the Consonant into a Vowel, as appears by their *Supines* and *Participles*, *Solutus*, *Volutus*: But now *Silva*, tho' it be made into three Syllables even by a *Dialysis*, yet still retains the first Syllable long: For it is certain, that the Latin Word *Silva* comes from the Greek word *Σύλη*, or *Σύλην* by an *Eolic Diaplasma*, and the first Syllable of *Σύλη* is always long among the Greeks: So *Milvus* or *Milvus*, whether it be made into two or three Syllables, has the first always long. This I take notice of only for Encouragement, and to whet the Wits of your Fellows of Erudition, and not in the least to fix a Blemish upon our Poet, who without doubt knew the Rules and Customs of speaking among Scholars in his time, much better than any Modern Mortal now breathing is able to do, after so long an Interval of Time; when he can only guess at it, or proceed altogether upon the uncertain Method of *Analogy*.

(b) *Nam seu mobilibus viris inhorruit advenius foliis.*] So say our Books, and stand it out with great Confidence; and so say the Books of other Criticks; only *Muretus*, out of some of his Copies, produced

Nam seu mobilibus vitis inhorruit

Ad ventum foliis ———

Dr. B——'s NOTES. ODE 23. 19

As to the first Lesson, it is what I do not like upon many Accounts, nor can it please any Reader who has an Heart in his Belly: For it is impossible, that the coming of the Spring should look horrid with Leaves, for at that time there are no Leaves, since the Spring it self produces them as it advances. Nor could the Fawns look after their Dams at the coming in of the Spring, since the Does do not breed, till the Spring is pretty forward. Nor do the Lizzards stir the Brakes at that time, for they never get out of their lurking Holes so early, in which they hide themselves all the Winter. Besides, though all this might pass current; yet still you could never relish this Piece of Latin, *Adventus vepris inhorruit foliis*, the coming of the Spring looks horrid with Leaves: For the Sentence should rather run backwards, *Folia inhorrescant adventu Vepris*, the Leaves look horrid upon the coming of the Spring. On the other hand, neither can that same *Vitu* in *Muretus's* Lesson keep its ground: For in *montibus arvis*, or wild Mountains, there can be no Vines to fright the Fawns: But that other Alteration, *Ad ventum*, is very well, and will pass Must; so that without any great Variation, you may read the whole Passage thus,

Ad ventum foliis; seu virides rubum

Dimovere laceria.

Nothing can be more certain than this Conjecture: It has so much Light of its own to shew it self by, that the Authority of a hundred Manuscripts could not give it more. For, first, *vepris* is very aptly joined with *rubus*, a Brake with a Bramble. See *Pliny* 12. 42. *Seneca Hippol.* 1103. who both put them together. Then the *Vepris* or Brake does of it self look horrid, much more may be said *inhorrescere vel inremisere vento*, to look horrid or tremble with the Wind: See *Virgil*, *Geor.* 3. 315. *Geor.* 1. 151. *Æneid.* 11. 579. *Geor.* 3. 198. where Brakes and Bushes are said *horrescere vento*, to tremble with the Wind. Lastly, *Ad ventum* is a title common Expression; See *Virgil*, *Æn.* 4. 513. *Ad Lunam.* *Celsus* 1. c. 2, and 3. *Ad Ignem.* *Ovid.* *Pont.* 1. 3. *Ad tua verba,* *Lucretius* 6. 1169. *Ad ventum.* Moreover, the Interpreters do very well observe, that this Passage was done in Imitation of *Anacreon*: Only they could not set out his Verses right, but blunder'd in the Nature of his Metre; For the Verses are not *Two*, but *Four*: And must run in this Order.

Nam seu mobilibus vepris inhorruit

Ἄγε νεβρὸν νεοθιλία γαλαθάνην ὅς' ἐν ὕλη.

C 3,

Kies

20 Dr. B——'s NOTES. ODE 23.

Κερίσσης ὀπολειφθεὶς ὑπὸ μη-
τρὸς ἀπτοῦθι.

They are *Galliambicks*, a sort of Metre which *Anacreon* often used, as *Hephæstion* witnesses, who produces this Instance.

Παρεῖ δ' αὖτε Πυθόμανδρῳ κα-
τίδυν ἔχοντα φέγγαν.

For thus we must read it out of a Manuscript Copy, and not according to the vulgar, αὐθίμαν δέ. When I sent this Comment, or somewhat like it above two Years ago to that incomparable Fellow, *John George Gravius* ὁ μακαρίτης, as honest a Soul as ever liv'd, he return'd me an Answer in the following words, dated 4 Non. Decem. 1702. a little before his Death

————— When I lately read over your Letters, in which you communicated to me some of your Emendations upon *Horace*, to that most Elegant Man *Peter Burmann*, He commended you up to the Stars. In a Day or two after he came back to me, and brought with him,

Statius and *Horace*, with some written Notes of *Nick Heinsius*. That most learned Man had noted down in the Margin of both Books, at Ode 23. Lib. 1. That *Salmasius* had corrected *Veris*, and made it *Vepri*, which he had been made acquainted with by *Menage*; This you knew nothing of, so that the Glory of that pretty Invention is still your own; and I verily believe you will be glad to find, that this great Man jump'd with you in one and the same Discovery. Thus far that bright Fellow in his Epistle to me. Now what does I, but presently procures a Copy of *Heinsius's Horace*, by the Assistance of my good Friend the most Learned *Burmman*, and in the Margin of the Book I found this Note, *Salmasius* reads *Vepri*, as *Menage* witnesses. All the Praise therefore, let it be never so much, which is due for this Emendation, I freely give up to this most illustrious Man: Let him run away with it, keep it to himself, and carry it with him to his Grave.

NOTES

NOTES upon NOTES. ODE 23. 21

N*ihil profecto hac conjectura certius est?*] Certain-ly and Conjecture do not very well consist together, but the Meaning of the Place is this, that our Commentator's Con-jectures are as good as other Mens Demonstrations.

Cum nuperas tuas literas.] This is part of a Letter from John George Gravins to the Dr. in which mention is made of Burmannus, Heinsius, Salma-fus and Menage; and it is pub-lished to let us see at what a strange rate they love and complement one another.

The Dr. calls Gravins an In-comparable Fellow: Gravins calls Burmannus, most elegant: Burmannus commends the Dr. up to the Stars, for which the Dr. calls him most Learn-ed; we cannot suppose, but these Men were well acquaint-ed with one another. At least it is plain, Burmannus very well understood the Dr's Temper, since he ventures to tell him, that he would be very well pleased to hear the News of their having discovered in Hol-land, that he was as good a Man as Salmasius.



ODE XXIV. *Ad VIRGILIUM.*

QUIS desiderio sit pudor aut modus
Tam chari capitis? (a) *præcipe lugubres*
Cantus, Melpomene, cui liquidam pater
Vocem cum citharâ dedit.

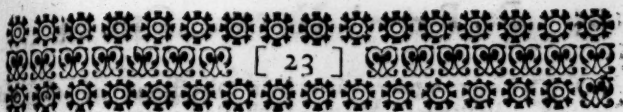
Ergo Quintilium perpetuus sopor
Urget? cui Pudor, & Justitia soror
Incorrupta Fides, nudaque Veritas
(b) *Quando ullum invenient parem?*

Multis ille bonis flebilis occidit:
Nulla flebilior quam tibi, Virgilî.
Tu frustra pius, heu! non ita creditum
Poscis Quintiliûm deos.

Quod si Threicio blandius Orpheo
Auditam moderere arboribus fidem,
Non vana redeat sanguis imagini,
Quam virgâ semel horridâ,

Non lenis precibus fata recludere,
Nigro compuleris Mercurius gregi.
Durum, sed levius fit patientiâ,
Quicquid corrigere est nefas.





ODE XXIV. To VIRGIL.

THE mournful Muse, the Voice and Lyre
To weep *Quintilian's* Death conspire;
Such was his Worth, our Loss is such,
We cannot Love too well, or Grieve too much.

And does then Death's eternal Chain
Quintilian, best of Men, detain?
Ah! when will Faith and Justice find
So true, so great, and so sincere a Mind?

The Good, like him, lament his Fall,
But thou, great *Virgil*, more than all;
Thy pious Wishes were in vain,
The Gods were deaf, *Quintilian* was a Man.

Could you, like vocal *Orpheus*, move
The dancing Trees and list'ning Grove,
Your *Epick* Art, your winning Strains
Could never raise his Lifeless cold Remains.

He's with the Shades, the nimble God
Has touch'd him with his fatal Rod;
'Tis hard; but Patience will give Ease
In all those Ills which Prudence can't redress.



(a) **P***raeipe lugubres cantus Melpomene.*] My modern Books all say *Lugubres*: But the old ones, the *Graevian*, *Leiden*, and *Queens-College* Copy, with some belonging to *Cruquius*, write *Lugubris*, which amounts to no more than t'other: For it is a Common Trick of those Books to make the *Accusative Cases Plural* end in *is*; yet this gave Occasion to *Daniel Heinsius* to venture upon a Piece of Guess-work, which does not in the least become him: His Conceit is, that here is a *Genitive Case*, and he construes it thus, *Melpomene lugubris cantus*: *Melpomene*, forsooth! the Goddess of mournful Songs. I am strangely concerned, to see a Fellow of Wit and Parts, who has elsewhere made great Flourishes in the Glory of Criticism, come off so scurvily here in *Horace*. What Asses Ears will not be offended with that Expression, *Melpomene cantus*, *Melpomene of Song*: Who ever heard of any such Phrase as, *Venus Amorum*, *Venus of Loves*, *Apollo Musica*, *Apollo of Musick*, *Minerva Artium*, *Minerva of Arts*, the God or Goddess being understood? Add to this, that he quite murders the Sense when he construes what follows thus, *Præcipe, quis modus sit Desiderio*, *Prescribe a Measure to our Desire*. But here *Muretus* is guilty almost of as bad a Blunder, who by

the Directions of the old Scholiast places the words in the following Order, *Præcipe cantus, quis SIVE quibus desiderio pudor sit & modus*, *Begin a Song by which we may be taught not to desire so shamefully and immoderately*; These Comments are out of the way, and do not agree with what follows: For *Horace*, without any regard to that *Præceptum* or *Precept*, presently falls a Grieving,

Ergo Quintilium perpetuum sapor Urget?

Besides 'tis odious to talk of Mourning with Moderation and by stinted Measure. See what *Statius* says to this, *Silv.* 11. 6. *It. Silv.* 5. 5. where he declares in favour of Immoderate Sorrow. And yet *Seneca* in *Consul.* ad *Helviam*, c. 1. talks of prescribing a Measure to Sorrow; but be that as it will; the vulgar Reading is best, and ought to be continued with an Interrogation Point.

(b) *Quando ullum invenient parem.*] Here the Interpreters say not a word; so that one would imagine they had found *Invenient*, which is Latin for *To find*, in all their Books; thus you may see what a Parcel of negligent Puppies they are. With these very Eyes, which are now in my Head, did I read *Invenient* in more than ten Copies which

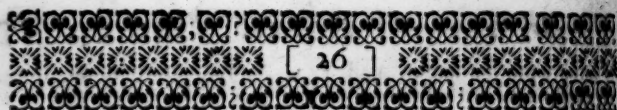
I have

Dr. B——'s NOTES. ODE 24. 25

I have now by me: And I cannot find, no not in one, that Plural Number Invenient. The best Editions say the same, so the Venetian and Lascarian. As for these Fellows, I know they alter'd it, because they fanfy'd the three Nominative Cases, Pudor, Fides, Veritas, would agree much better with a Verb of the Plural Number; Blundering Rogues! not to know Horace's way of expressing himself better; with which I shall here once for all acquaint the Reader, since I shall have so many Occasions in the Course of this Work to remind you of the Observation. See our Author, Carm. 1. 2. Carm. 1.

3. It. 1. 4. It. 1. 6. It. 1. 34. It. 1. 35. It. 2. 13. It. 3. 13. It. 3. 6. It. 3. 11. It. 3. 16. It. 4. 5. It. 4. 8. In all which Places you have sometimes two, sometimes three, four, five, or six Nominative Cases put together, and some of these Singular, and some Plural, and all agreeing with a Verb Singular; By which Instances, and by many such, which might be produced out of the other Works of Horace, the diligent Reader will, I believe, easily find upon the Perusal, that Horace scarce ever expresses himself otherwise; and where he does, we have reason to suspect, that the Passage is corrupted.





ODE XXV. *Ad LYDIAM.*

(a) **P** Arcius junctas quatiunt fenestras
lētibus crebris juvenes protervi,
Nec tibi somnos adimunt: amatque
Janua limen,

(b) *Qua prius multum faciles movebat
Cardines; audis minus & minus jam,*

(c) *Me tuo longas pereunte noctes,
Lydia, dormis?*

*Invicem mœchos anus arrogantes
Flebis in solo lexis angiportu,*

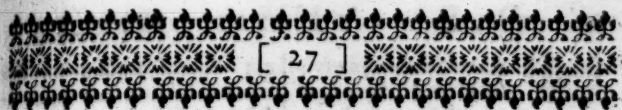
(d) *Thracio bacchante magis sub inter-
Lunia vento;*

*Quum tibi flagrans amor & libido,
Qua solet matres furiare equorum,
Sæviet circa caput ulcerosum,
Non sine questu:*

(e) *Lata quod pubes ederâ virenti
Gaudeat, pullâ magis atque myrto:*

(f) *Aridas frondes hiemis sodali
Dedicet Hebro.*





ODE XXV. To LYDIA.

NO Scourers now your Walks infest,
In rusty Silence mourns your Gate;
No Serenades disturb your Rest,
Or Rakes beneath your Windows wait.

Your Lovers from your Lodgings fly :
No more you hear the Mid-night Song :
Ah, can you Sleep, and let me Die,
Die with Cold thus all Night long ?

In hopes of Cullies you may haunt
The Streets and Allies, wet and dry,
And only here the Laughers taunt
And rally, as they pass you by.

Whilst all the Rage of hot Desire,
With which the madding Mares are flung,
Sets *every* batter'd Limb on Fire,
And Spleen with Satyr arms your Tongue.

Then how you curse the young and gay !
For only those the Fellows mind,
But send what's stale and in decay
To *Lapland*, with the first fair Wind.



(a) *Parcius*

(a) **P** *Arcius junctas quatunt fenestras.*] Some of my Books, and some belonging to other Criticks say, *vinctas*; but the Vulgar Edition will do as well. See *Juvenal Sat. 9. 105.* concerning shutting the Door and Windows. So in the next Line, for *istibus*, my oldest Books, the *Leiden*, *Gravian*, *Queen's-College*, and all *Cruguius's* Copies except one, read *istibus*. This *Nick Heinſius* seems to approve of, *Ovid. Metam. 9. 35.* Perhaps, says he, you had rather have *istibus*, as in *Claudian*, 1. in *Eutrop. v. 93.* speaking of *Lais* after he was grown wither'd and decay'd,

— Jam turba procox, noc-
tisque recedit
*Ambitus, & raro pulsatur jan-
nua tactu.*

But I am afraid, that this superfine Critick will never get any Body to be of his Mind. For my part, if I had a Fancy to alter any thing, I would rather make it *vestibus crebris*, than either *tactibus* or *istibus*; for the young Fellows in *Rome* made use of Clubs in attacking their Mistresses Windows. See our Author, *Carm. 3. 26.* where Clubs are represented as mortal Enemies to a Door. But then *crebris vestibus*, frequent Clubs, is a very pretty Phrase. See *Virgil Æn. 2. 492.* where the same Epithet is applied to a Battering Ram; you may also find it annexed to Arrows and Hatchets. But by all means stick close to the Vulgar Reading, *istibus*; there

are several Books on your side; and among mine the *Peter-house*, *Magdalen College*, *Battelian* and *Galean* Copy. Add to these the *Loſcherian* Edition 1498. *Crebris istibus*, frequent Strokes, See *Lucretius 4. 932. lb. 1277. Virgil Æn. 12. 713. Æn. 5. 459.* who use the very same Phrase of *Crebris* or *Densi istibus*, repeated Knocks and Bounces.

(b) *Qua prius multum faciles movebat ea dires.*] The oldest of *Cruguius's* Books read *facilis*, so says the *Queen's-College* Copy, and some of my Books; and this makes it doubtful whether we ought to construe it thus, *facilis janua*, an easy Door, or *faciles cardines*, easy Hinges. Both these may be defended by the Authority of very good Writers; *Juvenal 4. 63.* and *Serenus Samonicus*, who often imitates our Author, do both say, *facilis cardine*, an easy Hinge. On the contrary *Ovid* mentions *difficilem cardine forem*, a Door upon uneasy Hinges. So *Tibullus*, *Eleg. 1. 2.* *Janua difficilis domini, te verberet imber.*

Which *Torrenſius* cites as another Instance; but if I take it right, the Epithet *difficilis*, difficult or uneasy, rather belongs to the Master than the Door, rather to *Domini* than *Janua*. See *Seneca Troad. & Idem de ira, 37.* Where we have an Account of an easy Door or Gate; and accordingly I find a strange Inclination in myself to join *Janua* and *facilis* together in this place, as the

much

much better Construction, and so make it *easy Door*; but there is a great Majority of Interpreters against me. Indeed, it is much more convenient to ascribe easiness or uneasiness to the Agent than to the Patient, to the Door that moves, rather than to the Hinges which are moved. Take notice by the way, that *multum* and *facilis* go together, and not *multum* and *movebat*. See Sermon. 1. 3. *Multum demissus humo*, very low. Ser. 2. 3. *Multum celer atque fidelis*, very faithful. Sermon. 2. 5. *Multum similis meum*, very much like one in a Friglit. Epist. 1. 10. *Multum dissimiles*, very much unlike; and lastly, Epistle 2. *Multum diversa*, very different.

(c) *Me tuo longas percuente noctes*.] A Lover who is shut out of Doors, complains in this Place, That Lydia sleeps soundly, whilst he pines away with Love and Desire. But then why does he say, *longas Noctes*, long Nights, in the Plural Number? One would think it should be sufficient for him to complain only of that one Night when he was watching under Lydia's Window. It is certain, he had hopes of being admitted that Night, otherwise he would not have stood so long knocking at the Door. Why therefore should you have any Scruple upon you to pop in *longam noctem*, this long Night, in the singular Number, notwithstanding all the Copies are against it? See Ovid Epist. Paridis, *Stratus*

Sylva 3. 4. *Incertus anctor in Epigram*. Our Horace, Epist. 1. 1. Where you'll find *longa* not made use of, or a long Night, in the Singular Number. See also Meleager in Anthol. lib. 7.

ΝΥΞ ΜΑΚΡΗ, ἢ χεῖμα μίσχον δ' ὅτι παλαιὰ δύει, καὶ τὸ πρὸς πρὸς βίβλιν νεῖσσομαι ὁδὸν.

This is the right Lesson, *νεῖσσομαι* or *νίσσομαι*, for it is written both ways, *ambulo*, *versor ante fores*, I walk, I take a turn before the Door. But the great Scaliger did very naughtily, to put down *νεῖσσομαι* in its stead; nor did Theodore Marcius mend the matter by his *νεῖσσομαι*.

(d) *Thraëcio bacchante magis sub interlunio vento*.] Horace had said just before, *Thou in thy turn being forsaken by the young Fellows, and raging with Lust, shalt go a picking up of Cullies in the Street, and Allies*; and now he adds, *when the North-Wind grows more stormy at the time of the Interlunium*; which time that Sovereign Critick Julius Scaliger supposes by this Expression to be much colder than the North it self. It is certainly a great difficulty to hammer out any tolerable Sense from this Passage. For I would ask, did the Whores follow their Trade only during the *Interlunium*? Can we suppose, that a wet stormy Night, in which scarce any body stir'd out of Doors, was more fit for the Whores to ply in, than a clear Star-light Night,

Night, when the Streets were as full almost as at Noon-day? Suppose all this, and for once let us fancy it might be so; but then what shall we do with *magis*? For here is no Comparison, nor any thing to which *magis* can be commodiously referred. In order therefore to shelter our Horace from Scaliger's Censures, pray see if by altering one small Letter, you cannot make these things hang better together, for the old Books do plainly write *bacchate* with a little *Lins* or *Scratch* drawn over the *a*,
Flebis in solo levis angiporstu
Thracio bacchata magis sub interlunio vento.

Thou, says he, being mad with Lust, shalt hunt for Stallions in the Streets and Lanes, and rage more powerfully than Boreas rages during the time of the Interlunium. *Bacchata* is a good word in this place. See Virgil in Culice, v. 12. Claudian in Ruf. 1. de Megæra, where *Bacchata* is apply'd to the Female Sex. Then *magis vento* is very well said. See our Author *Serm.* 2. 8. and *Serm.* 1. 6. In which places *magis* is put after an Adjective. It is a common Trick among the Poets, when they speak of Women who have gotten the Fire of Love in their Tails, which according to Horace is the Case here with *Lydia*, to describe them as running stark Mad, and playing their Pranks after the manner of the *Bacchanals*. Our Horace makes *Pholos* appear in this Condi-

on, *Carm.* 3. 15. So Ovid does *Pasiphae*. Art. Amat. 1. 311. And a jealous Woman in Latin and Greek mulier *ζελήτις*, lb. 2. 380. Thus *Proci* is described, lb. 3. 708. Thus *Ariadne* in Epist. ejus. Thus *Byblis*, *Metam.* 9. 640. *Phædra* in Epist. *Cynthia* in Propert. 3. 6. And *Tarpeia* apud Eund. 4. 4. All these are represented as in Love, and as mad with the Distemper as *Bacchanals*. See also Virgil in Ciri, v. 163.

*Qua simul ac venis hausis sim-
 tibus ignem,
 Et validum penitus concepit in
 ossa furorem,
 Sava velut gelidus Ciconum Bi-
 stonis in oris,
 Infelix totâ virgo bacchatur in
 urbe.*

Here take Notice by the by, that they are strangely out, who would foist in their interpolations in the third Line, after the following manner,
*Sava velut gelidus Edonum Bi-
 stonis oris.*

Nor does Nick Heinsius ô çâv, correct the place with any better luck, upon Ovid, Trist. 4. 1. v. 42.

Sava velut Ciconum gelidus Edonum in oris.

For *Bistonis* forsooth, in the Opinion of these Fellows, is always short in the middle Syllable; but Stephanus tells us quite another Story, by whose Testimony it appears, that *Bistonis* is spelt with an *O magnum*, το θυλικόν, says he, Βισωνις ἐκτέταται δὲ ὡς λέγεται, Βισωνις διὰ τὴν ω. But then here again, *Berkelins*, a most learned

learned Man, and the last Editor of *Stephanus*, puts all in Confusion: Who sets a mark upon the *Epitomator* for this very Blunder, and denies that any Instance can be given where *Bistonis* is long in the middle; but I have given him one already out of *Cirrus*; and if any body scruples it, I will produce them another out of *Apollonius Rhodius*, who is as good a Witness and Voucher as can be desir'd. See Lib. 1. v. 34.

ἄλγστο, Πιστὴν ΒΙΣΤΩΝΙΑΙ
καταγέροντα.

In the mean time let us return to *Horace*. The Poets make it a Trade, not only to compare mad People to *Bacchanals*, as has been seen already, but to any other thing that is in Agitation, or that turns round with more than ordinary Celerity. Thus *Tibullus*, when he is up to the Head and Ears in Love, compares himself to a *Top*. *Eleg.* 1. 5. *Virgil* seems to have copied this in the Character of *Amata*. *Æneid.* 7. 376. But now our *Horace*, speaking of a Fellow who was mad with Covetousness, does not compare him to such a *Turbo* a *Top* as Boys play with, but to the *Ventorum Turbo*, the Whirlwind. See *Serm.* 1. 4. This therefore is a pretty Fancy in our *Horace* to make *Lydia* run a madding with Lust, coasting up and down the *Allies* and *By-lanes* to pick up Fellows, and to compare her to a Whirlwind raging along the Streets, worse

than the North Wind rages at the time of the *Interlunium*. For the Winds themselves may be said *Bacchari*, to run Mad. See *Virgil* in *Ciri*, v. 479. where the South Wind is represented in a mad Fit. But the *Thasian Boreas* is the maddest of all the Winds. See *Ovid* de *Trist.* 1. 2. and very good Reason for this: Since there is no more violent Wind blows. See *Nephes.* *Cyneg.* 270. where its Fury is described. But then it is in its maddest Humour, when the *Interlunium* draws near. See *Vegetius* de *re Milit.* 1. 5. c. 10. where he represents the Time of the *Interlunium*, as a stormy Season, and much dreaded by the Mariners. This Comment of ours is set down rather to exercise the Judgment of the Reader, than to justify our Opinion, that this Lesson was *Horace's* own Hand-Writing; for by *Scaliger's* good Leave, the vulgar Reading may very commodiously be explained after the following manner. *As, O Lydia, thy Lovers were wont to spend whole Winter Nights knocking at thy Door, and waiting under thy Window, and yet could not obtain Admission: So you in your Turn, when you are grown old and stale, shall wait for them at their Houses, and shall weep to see your self excluded in a dark stormy Night, during the time of the Interlunium, when Boreas rages more terribly than at any other Season.*

(c) *Lata quod pubes edera virenti*] I have met with vi-
rent.

rent in several of my Books, and the Interpreters bring forth nothing out of their Books to contradict it; and yet in *Marius Victorinus* we read *virente* p. 2604. So says my old *Grævian* Copy plainly and without a Blot. *Verrius Flaccus* tells us, apud *Charis.* p. 101. That where the Nominative Cases of Noun Substantive end in NS, the Ablative shall end in E. This is that *Verrius* whom *Augustus* made use of as a Tutor for his Nephews, and who upon that Preferment taught School in the Palace, and had a hundred thousand *Sesterces* for his Salary. See *Suetonius* de Illust. Gram. cap. 17. So that we may from hence suppose, that *Verrius* laid this down as an establish'd Rule, which *Virgil*, *Varius*, *Horace*, and all the famous Poets, who flourished under the favour of *Augustus*, observed in their Writings. It is certain, our Author forms almost all his Ablative Cases according to this Plan: all which I will here recite in a Lump, both for the sparing of my own Pains and the Reader's, and to prevent any more Blunders for the future. *Abeunte*, Going away. *Accedente*, Coming near. *Edificante*, Building. *Agente*, Acting. *Altercante*, Altering. *Arente*, Withering. *Bacchante*, Raging. *Bellante*, Warring. *Candente*, Looking white. *Continente*, Containing. *Crepante*, Cracking. *Culpante*, Blaming. *Currente*, Running.

Dante, Giving. *Defendente*, Defending. *Deficiente*, Failing. *Dicente*, Saying. *Ducente*, Leading. *Eludente*, Eluding. *Fallente*, Deceiving. *Florente*, Flourishing. *Fugiente*, Flying. *Fulgente*, Shining. *Inminente*, Hanging over. *Iubente*, Commanding. *Mentiente*, Lying. *Merente*, Fearing. *Nascente*, Being born. *Notante*, Marking. *Obscurante*, Darkening. *Parente*, Obeying. *Pellente*, Driving. *Pereunte*, Perishing. *Pescante*, Requiring. *Præbente*, Affording. *Præsentente*, Being present. *Prætereunte*, Passing by. *Præstante*, Approving. *Proficiente*, Going forward. *Quadrante*, Squaring. *Rapiente*, Snatching. *Redeunte*, Returning. *Referente*, Relating. *Rubente*, Blushing. *Saliente*, Leaping. *Sapiente*, Being wise. *Serpente*, Creeping. *Sonante*, Sounding. *Spectante*, Beholding. *Stante*, Standing. *Surgente*, Rising. *Temperante*, Moderating. *Tenente*, Holding. *Vehemente*, Vehement. *Volente*, Willing. *Virente*, Burning. See here I have brought you into a Wilderness of Ablative Cases, all ending in TE, some of them stand in the Conclusion of a Verse, and others in the Middle, where there can be no room for mistaking, but they are all genuine, according to the joint Testimony of all the Copies. Some of the Books are indeed of a different Opinion in three or four, or at most in five Places: But by this time I believe you know what Judgment to make of those

those Citations. Who can in the least Scruple here in this Place, which we are now upon, to restore the *Lectio*, upon the Credit of *Victorinus* and *Gravins*?

Lata quod pubes edera virente. Since he finds here a Collection of almost three-score *Ablative Cases* in *Horace*, all ending in *TE*. What is it to the purpose to tell us of *Carm.* 1. 2. where they would fain soist in ——— *Nube candenti*: But we have refused that Blunder already. That Passage, *Carm.* 2. 16. ———

In parenti prenus Ageo ——— ought to be corrected, *Parente*, by the Authority of the *Batavian Copy*. And why should we not alter *trementi questus* in, at *Epod.* 5. for *tremente*, according to the best Copies; since this is as consistent with the Measure of the Verse as *Trementi*, which we meet with three several times in *Ovid*. *Trist.* 3. 11. in *Ibid.* and *De Pont.* 3. 1. And also *olenti in formica*, which is to be seen *Serm.* 1. 2. may be altered with a Dash, and so follow the Rule before going; as also may that which we find in *Serm.* 1. 7.

Tum Prænestinus falso multumque fluenti

Expressa arbusculo regevit convicia.

Where *Daniel Heinsius* in some of his Manuscripts found *multaque fluente*, as he is pleased to inform us; but if you read *fluenti*, then you must leave it to the Reader's

Choice, whether he will have it to be the *Dative Case* or the *Ablative*. There is but one Passage which will not by any means be brought into the Herd of *Ablative Cases* ending in *te*, and that is *Carm.* 2. 19.

Eva! recenti mens trepidat metu.

This Measure or Meter will not suffer us to read it *recente*: But then this is a *Noun* and not a *Participle*: and therefore we must not account for this by the same Rule as we account for the other.

(f) *Aridos frondes hiemis sodali dedices Hebro.*] The true *Lectio* and Interpretation of this Passage depends upon what goes before,

Lata quod pubes edera virente Gaudeat, pulla magis atque myrto.

Of which this is the Meaning, as was rightly understood by the great *Salmasius ad Solin.* viz. that young Men take more Delight in Ever-greens, or as the Greeks say, *αειφύλλοις*, such as are the Ivy and Myrtle, than in dry Leaves and Leaves that fade, which are not much valued; For as the *hedera* is called *virens* or Green, so the *Myrtus* is called *pulla* or Black; and these are their constant Epithets. The *Myrtle* is of two sorts, *White* and *Black* or *pulla*, for it turns from *Green* to *Black*. See *Dioscorides* and the other Greeks, *Μύρτιν μέλαινα & λευκή*, the *Black* and *White Myrtle*. See also *Ovid*, in *Art. Amat.* 3. 690. where the

the *Black Myrtle* is mentioned. They therefore take Pains to no Purpose, who imagine, that *Horace* is here drawing a Comparison between the *Black* and *Green Myrtle*; For the very same *Myrtle* is both *Green* and *Black*: and the *Black Myrtle* is no less in Esteem with young Gentlemen than the *White* one; so that it was unluckily done of *Daniel Heinsius* to alter this Place as he does,

Gaudeat pullâ magis: atque myrti

Aridas frondes hiemis sodalis
Dedicet.

For the dry Leaves are plainly opposed to the Ivy and Myrtle Leaves, which do not wither but continue Green all the Winter. Having explained thus much, we have made the way clear, and may now proceed to interpret the *hiemis sodalem*, the Companion of the Winter: By which, without doubt, our Author means that Person, whoever he is, who makes the Leaves of Trees wither and fall, which Trees the Greeks call *φυλλόκοτοι*, such as shed their Leaves. But what's all this to *Hebrus*? Does *Hebrus* contribute at all to the Fall of the Leaf? No such matter. Why then is *Hebrus* called *hiemis sodalis*, the Companion of the Winter? *Claudian* very elegantly calls the *Danube* and *Rhine*, *Martis & Boreae sodales*, the Companions of Mars and Boreas. See *Claudian de Bello Getic.* v. 339.

Ambo habiles remis, ambo glacialia festi

Terga raris, ambo Boreae Martisque sodales.

Thus we must read it according to three Copies of *Nic. Heinsius*, which makes me wonder how he came to prefer *Marti* to this *Lection*, tho' he found it in other Copies; if he had had his Wits about him this very Passage might have set him right, *Carmin.* 3. 18.

Larga nec desunt Veneris sodali
Vina cratera

Still I say, *Claudian's* Fancy was good, and you may with as much or more Propriety call *Hebrus Boreae Martisque sodalem*, The Companion of Boreas and Mars; for as *Hebrus* is a River of *Thrace*, so you shall often read among the Poets of *Thracius Boreas* and *Thracius Mars*; and yet I am desperately afraid, that you cannot so well say, *Hiemis sodalis* in this Case, unless you will have the assurance to affirm, that the Winter lasts all the Year in that Country, and that the *Hebrus* is bound up in everlasting Chains of Ice and Frost. But be that as it will; how comes it to pass, that the young Fellows who live at *Rome*, should dedicate Leaves to the *Hebrus*, which is at so great a distance from *Rome*? To dedicate, is to give or present, and therefore when one dedicates any thing to an absent God, he sends it to him for a Present, just as *Earinus* sent the Hair of

Statius

Statius as far as *Pergamus*, in order to be presented to *Æsculapius*; Would the young Men in like manner send the dedicated Leaves as far as *Thorax*? This is silly enough. It remains then, that by all means we should find out such a Companion of the Winter as should have it in his Power to make the Leaves fall, and at the same time keep his Residence at *Rome*; and such a one have we ready at hand, if you only consent to read *Euro* for *Ebro*, for so it is vulgarly written in the old Copies without an *A* pirate.

Aridas frondes hiemis sodali dedit Euro.

For as *Zephyrus* is the Companion of the Spring, See *Carm* 4. 12. and as the South-wind is the Companion of *Orion*, see *Carm* 1. 28. and the *Etesia* the Companions of the Summer, see *Lucret.* 3. 740. So *Eurus* is the Companion of the Winter, and may be justly called so, because this Wind blows stiffest in the Winter. See *Virgil Georg.* 2. 339. The *Aquila* is much the same with *Eurus* among the Poets. See *Virgil Æneid.* 3. and *Mart.* 1. 50. Then I would fain know what else it is that makes the Leaves wither and fall, unless the Winter Storms and Winds? See *Ovid Epist.* Oenon. And what are these Winds, but *Eurus*, and especially *Aquila*? See *Virgil Georg.* 2. 404. See also *Severus* a Christian Poet. Since therefore *Eurus* is both the Companion of the Winter,

and the Wind that makes the Leaves fall, and resides or is present not only at *Rome* but all the World over, so that any thing may be conveniently dedicated to him, I see no manner of reason why you should not with great Confidence correct the Place, and make it *Euro*. A very ingenious Fellow, one *Janus Rutgersius* was of this Opinion; and so was *Tanaquil Faber* some time after him; and thus too we find the Place quoted by *Scaliger*, *Poetic.* 340. Indeed, I am very willing they should carry off all the Honour of this Emendation, without any the least Diminution: and yet it came into my Head a long time ago, before ever I saw any such thing in their Works. Nor am I at all daunted with what the renowned *Dacier* sticks at, who has no other reason for not coming into the Sentiments of his Father in Law, but only because he does not remember any Dedications made to the Winds. What? Could he forget that Passage in *Virgil Æn.* 3. 120.

*Nigram hiemi pecudem, Zephyris
felicibus albam.*

Or that in *Epod.* 10.

Libidinosus immotabitur caper

Et agna Tempestatibus?

Certainly if the Winds had Sacrifices made to them, they might with as much Justice receive Dedications. But besides, there was an Altar at *Athens* inscrib'd to *Boreas*, and another at *Delphos* to the Winds.

Winds. Moreover *Seneca* tells us, *Quæf. 5.* that *Augustus* the Demigod both vow'd and built a Temple, *Circus venio*, when he was detained once in *Gallia*. Add to this, that our Author makes use of *dedicare* to dedicate in this Place, in a jocular merry Sense: and it signifies the same thing as *Donare* to Give, *Mandare* to Recommend, *Tradere* to Surrender; and thus it follows in the very next Line,
Musis amicus tristitiam & me-
tus

Tradam protervis in mare Cre-
ticum

Portare ventis.

And after the same manner *Lesbia* the Mistress of *Catullus*.

las, vows to make such another Present,

*Selectissima pessimi portæ
 Scripta tardipedi Deo daturam
 Infelicibus ustulanda lignis.*

This then is *Horace's* Meaning: He tells us, that the young Fellows of *Rome* had a great fancy for the *Myrtle*, the *Ivy*, and such sort of Trees that were always Green: But as for the dry fading Leaves that always fell in *Autumn*, they never regarded them, and thought them good for nothing but to make a Present of to *Eurus*, one of the Winds;

Ut neglecta volent rapidis ludibria ventis.

That is, for the Winds to toss about and make sport with.

NOTES upon NOTES. ODE 25.

V *Estibus enim utebantur a-*
matores ad expugnandas
amicarum januas & fenestras.] It is not so clear from Antiquity, that the young Gentlemen in *Rome* went about the Streets with Clubs and Sticks to break Windows, like our Modern *Mobicks*; but what follows in our learned Commentator is certainly a Demonstration, where he observes, that when People knock at the Door, it is a sure Proof that they are in hopes of being let in.

Convgnit enim, ut facilitas & benignitas de agente potius quam de patiente dicatur; de janua quæ movebat, quam de cardinibus, qui movebantur.] The Art of Criticism comprehends Philosophy; and accordingly

the Dr. gives us here his Opinion concerning Motion, under the Vulgar Emblem of a Door, which he makes the *Agent* or *Mover*, and the *Hinges* the *Patient* or Thing moved. This was done in Opposition to some Modern Scepticks, who vainly dreamt that the first Principle of Motion in a Door was in or near the Hinges, and that they might more properly be called the *Agent* or *Movers*, and the Door the *Patient* or thing moved; but to the everlasting Confusion of these Smatterers, I wish the Dr. would make a further Discovery of what he hints at here, an admirable Invention of his own, called, *The Moving Door*.

The End of the Fifth Part.

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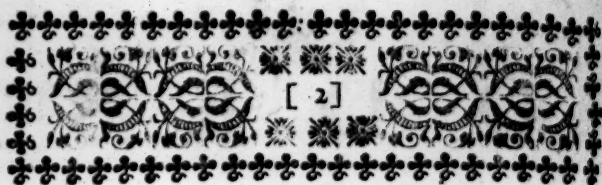
— *Molitur ineptè.* Hor.

PART VI.

To be Continued.

L O N D O N :

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Q. Horatii Flacci
O D A R U M.

LIB. I.

ODE XXVI. *Ad MUSAM.*



*Ufis amicus tristitiam & metus
Tradam proteruis in mare Creticum
Portare ventis: (a) quis sub Arcto
Rex gelida metuatur ora,*

*Quid Tyridatem terreat, unicè
Securus. O qua fontibus integris
Gaudes, apricos nocte flores,
Nocte meo Lamia coronam,*

*(b) Pimplea dulcis. (c) nil sine te mai
Possunt honores: hunc fidibus novis,
Hunc Lesbio sacrare plectro
Teque tuaeque decet sorores.*





THE
O D E S
O F
H O R A C E.

BOOK I.

ODE XXVI. *To his MUSE.*



Doat on Poetry and Mirth;
Let Sorrow in the Ocean drown :
What is't to me who Rules the
North,
Or if rude Cares surround a Throne?

O Lovely Muse! O darling Maid!

Take all the fragrant Flow'rs that grow
Around the Springs, or in the Shade,
And weave a Crown for *Lamia's* Brow.

You, Goddess, all my Fame bestow;

Prepare your Harps, your Pipes, your Layes:
For all the Nine to *Lamia* owe
The sweetest Songs and highest Praise.

(a) *Q*uis sub Arctorex gelida metuitur ora.]

The Royal Society Copy, and at first hand the *Gravian*, write *qui sub*. In this latter Copy we find it afterwards corrected by another hand, *Quis*, and between the Lines an explanatory Note, *Quibus*. This is exactly Right. I care not, says *Horace*, who they are that are terrified with the King of the cold Northern Clime. The Interpreters do all of them Blunder, when they take what follows in any other Sense, *Lucian*, 5, 55.

*Fidumque per arma
Deiorum, & gelidæ domi-
num Rhæscuporim ora.*

See also *Valerius Flaccus*, 5, 317.

*Nec fama fefellit,
Soligenam Etæa mediâ regna-
re sub arcto.*

(b) *Pimplea dulcis*.] I suppose all the Books now extant say either *Pimplea* or *Piplea*, for it is written both ways, both by the *Greeks* and the *Latins*. The most learned *Nick Heinsius* in the Margin of his Book notes, Read *Pimplæi*, for so the old Scholiast owns the true Reading ought to be. We often find a fault of this nature in the *Manuscript Copies*; so in *Ovid Metam.* 1, 504. *Nympha, precor, Peneæ, mane*: Where one or two of the best Books do very truly write, *Penei*. So again *Dodona*, *Cadmea*, *Ledeæ*, for *Dodoni*, *Cadmei*, *Ledei*; Once more *Heinsius* upon that Passage of *Ovid* says thus, I make no doubt but we ought

to put in *Pimplæi dulcis* instead of *Pimplea*. Thus far that illustrious Man, and according to his Custom, he says well; only he is guilty of one small Blunder, in putting a *Diphthong* for a simple Vowel: for we write it in *Greek* Πιμπλῆϊς, and not Πιμπλαῖς: For *Horace* is here speaking to his Muse; as appears from his own Words; but now *Pimplea* is a Place, whether it be a City, a Mountain, a Fountain, or all three; but the Muse, that borrows her Name from this place, is called *Pimplis*. See *Callimachus*, Hymn. in Del.

Ὅτε Μοῦσα τὸν δῶδ' ὅν ἢ πῦ
ΠΙΜΠΛΑΕΙΑΝ δέον.
ἔχουσιν, τοῖς Φοῖβοις, ὅτι
ἀλλοιοῖ ἀδύθται.

Where the Scholiast says, Πιμπλῆαι, ὅστις Ὀρχάνης ἱερὴ Μῦσιν. *Pimplæa*, a Mountain in *Tirace* sacred to the Muses. See *Lycophron*, 2, 275.

Λεῖψ' Ὀρπίν' δ' ὑπὲρ Πιμπ-
πλῆας σκοπῇ,

Where *Tzetzes*, whether he were *Isaack Tzetzes*, or his Brother *John*, as our *Ludolphus Kusterus*, a Fellow of great Wit and Parts, made the Discovery, writes thus, Πιμπλῆα πόλις ἢ Κρήνη ἢ ὄρε' Μακεδονίας *Pimplæa* a City, Fountain and Hill in *Macedonia*. See *Strabo*, Lib. 10, & 7. Ἐχει ἡ πόλις τὸ Διὸ καὶ μὴν πλῆσιον Πιμπλῆαν, ἢ δὲ Ὀρφεὺς διέτριβεν. See *Statius*, Silv. 1, 4.

*Licet enthea vatis
Excludat Pimplæa scim, nil
conscia detur
Piræne.*

And again *Silv.* 2. 2.

Non mihi si cunctorum Helicon indulgeat amnes,

Et superet Pimplea sitim.-----

Hence I say is derived *Pimpleus*, *Pimpleis*, and *Pimpleias*. See *Catullus*. *Epig.* 106.

— *Pimpleum scandera montem.*

And *Martial* the 12, and 11.

Cujus Pimpleo lyra clarior exit ab anatro.

But then have a care, how you fancy, that since a Mountain is called *Pimpleus*, and a Cave *Pimpleum*, that therefore a Muse may be called *Pimplea* and that this is good Latin; for you may find in *Catullus*,

Collis o Heliconii,

Cultor-----

And yet the Muses are not therefore called *Heliconia*, but *Heliconides*, or *Heliconiades*, see *Orpheus apud Tzetzen* in the above written Citation.

Νῦν δ' ἄγε μὲν κέρη Πιμπληϊάδας ἔννεπε μῦσα.

See also *Martial* 11. 4.

Non urbana mea tantum Pimpleide gaudent.

Varro in his sixth Book, de *Ling. Latin.* p. 69. tells us, that the Muses have divers Names given them from diverse Parts of the World, as *Libethrides*, *Pipleides*, *Pimpliades*, *Thelpades*, *Heliconiades*. *Festus Pompeius* says, that the Muses were called *Pimpleides* from a Fountain in Macedonia, whose Water was remarkably Pure and Clear. So *Porphyrus* the Scholiast upon this place

of *Horace* tells us, that the Muses were called *Pimpleides* from a Fountain in Macedonia; and hence you may gather, that the old Reading was *Pimplei dulcis*: Nay both the Fountain and Mountain are called *Pimpleis*. See *Apollonius Rhodius*, 1. 26. And the Scholiast thereupon. See also *Ansonius*, *Epist.* 14. The Author of the *Etymologicon*, v, *Μίμραν* & c, commends what he has somewhere met with, *Πιμπληϊδῶν ἀκρῆς*. *Hesychius* indeed gives us some disturbance, with an Objection of his: For he reads *Πιμπληϊδῶν μῦσαι*; but the single Evidence of such a corrupt Book ought not to be valued by any Body.

(c) *Nil sine te mei profusum Honores.*] *Profusum* is extant in several Copies, and may be endured well enough: but some of *Lambin's* Books, one of *Bersmann's*, and our *Zuichemian* Copy, read it *passunt*: and I cannot chuse but prefer this Lesson to the other. See *Virgil* *Æn.* 9. 446. *Id. Eclog.* 3. See our *Horace*. *Epist.* 1. 2. *Carm.* 3. 4. But in his *Art Poetica*, v, 410. you now read

*Ego nec studium
sine divite venâ,
Nec rude quid proficit, video,
ingenium.*

And yet even here some Books have *possit*, and it is much better; for thus *John Sares*. *Metal.* 1. 8. cites this Passage, as may be clearly seen in a Manuscript Copy of his Book.



O D E XXVII.

Natis in usum letitia scyphis
Pugnare Thracum est: tollite barbarum.

Morem, (a) verecundumque Bacchum
Sanguineis prohibete rixis.

Vino & lucernis Medus acinaces
Immane quantum discrepat? impium.
Lenite clamorem, sodales,
Et cubito remanete presso.

Vultis severi me quoque sumere
Partem Falerni? dicat Opuntia
Frater Megilla, quo beatus
Vulnere, quâ pereat sagittâ.

(b) Cessat voluntas? non aliâ bibam
Mercede. quæ te cunque domat Venus,

(c) Non erubescendis adurit
Ignibus; ingenuoque semper

Amore



O D E XXVII.

WITH Cups for gentler Sports design'd
Let Salvages engage,
Our *Bacchus* is to Peace inclin'd,
And not to brutish Rage.

Who can rough Arms, and Battels bear,
With Wine, and drinking Joys?
Then let each Toper keep his Chair,
And cease this horrid Noise.

If you would have me take my Glass,
Let yonder Youth impart
His present Pains, and name the Lads
That now inflames his Heart.

If he denies me my Request,
This Moment I am gone:
Whatever Nymph disturbs his Rest,
He need not blush to own.

*Amore peccas: quicquid habes, age
Depone tutis auribus. ah miser,*

(d) *Quantâ laboras in Charybdi!
Digne puer meliore flammâ.*

*Qua saga, quis te solvere Theſſalis
Magus venenis, quis poterit Deus?*

Vix illigatum te triformi

Pegasus expedit Chimara.

Dr. B—'s NOTES. ODE 27.

(a) *V*erecundumque Bac-
chum sanguineis
prohibete rixis.] I have no-
thing to do to disturb this
Lesson, in which all the Books
agree; and I explain it thus;
O my Companions, save the God
Bacchus from Quarrels and
Frays: for if it were not for
us he would be a modest Fel-
low. See Cicero de Repub.
and Cæsar. See our Author,
Epif. 1. 1. where prohibeo, to
forbid, is used in the same
Sense as *defendo* and *protego*,
to Defend and Protect. But
notwithstanding this, since we
can make it out with a very
little Alteration, I am almost
brought to believe, that those
paultry Rogues the Librari-
ans have been guilty of a
Blunder here, which is very
familiar to them; for in the
last Letter of *morem* seems
to me to have swallow'd up
the Preposition *in*, which fol-

lowed immediately after;
They who are conversant in
old Books know very well, that
this often happens in a thou-
sand Places, especially where
the Measure of the Verse
does not hinder it. See Vir-
gil Æn. 5. 3.

*Mania respiciens, quæ jam in-
felicis Elissæ
Conlucent flammis,*

Where some of the Parch-
ments that *Pierius* lookt in-
to, read *jam felicis*, direct-
ly contrary to *Virgil's* Sense.
By which instance we may
see, that all the Copies of
Horace are faulty, and that
he wrote it with his own
Hand thus,

—————Tollite barbaram
Morem, inverecondumque
Bacchum
Sanguineis prohibete rixis.

For

The ODES of HORACE.

2

Come tell it softly in my Ear:

The Secret's safe with me. —

Alas, then do you doat on Her?

How wretched must you be?

No winged Force, no heav'nly Pow'r,

No God nor Magick Art,

When such a Monster would devour,

Can save your bleeding Heart.

For Bacchus is in his own Nature an impudent saucy Fellow, and often *Mad*, *μᾶσιβ-μυθῶς*, *μᾶσιβ-μυθῶς*, *ἄγριος*, *ἄγριος*, these are the Names the Poets calls him. This therefore is the best Sense, O my Companions, hinder, I say, hinder Bacchus from quarrelling, who is of himself but too much addicted to it. Our Horace, Ephod. 11. speaking of this very Bacchus, calls him an impudent God. And Seneca in his Epistle 83. tells us, that Drunkenness both inflames and discloses all manner of Vice, and destroys Modesty, which opposes all evil Efforts and Temptations. I, for my part, unless I am horribly out, do think, it would have been more convenient and agreeable to the Humour of Bacchus, and much more Natural, if Horace had said, Hinder Bacchus from running into Quarrels,

and Bloodshed, than if he had said, hinder Quarrels and Contentions from falling sowl upon Bacchus.

(b) *Cessat voluntas.*] I am surprized to find the oldest Books of Lambin and Terrentius, together with my own best Copies, the Leiden, Gravian, and Queen's-College, write *voluptas*, and not *voluntas*; but this last is the truest Lesson. See Statius Theb. 4. 690. concerning the Cessation of the Will. See Valer. Flac. where *voluntas* is also mentioned.

(c) *Non erubescendis aduris ignibus, ingenuoque semper amore peccas.*] The Interpreters do not seem to have understood this place; *Ingenuo amore peccare*, that is, to be guilty of loving a Woman of Figure, and not a downright Drab; for they who had to do with Drabs, were look'd upon as Rakes of

of a low vulgar Fancy, and were commonly said *Ancillari*, to *Wench*, in the proper Sense of the Word. On which account, our Author comforts one *Xanthias*, *Carm.* 2. 4. by the example of *Achilles* and *Agamemnon*, in his Passion for a Drab.

Ne sit Ancillæ tibi amore pudori.

For this reason too, we find *Horace* calls such an Amour *erubescendi Ignes*, a scandalous Passion, or a Passion for a Drab. Thus *Seneca* *Controvers.* 21. Pleading against a Servant, who had married his Lord's Daughter, *Give us*, says he, a Son-in-Law who is our Equal, at least one whom we need not be ashamed of. And again *Contro.* 9. He speaks after the same manner, you cannot object to your Son, that he has engaged in a scandalous Passion.

(d) *Quantâ laboras in Charybdi.* The *Præposition* *in* is not to be found in any of my Books, nor I believe in any belonging to the rest of the Criticks; and therefore some of the Copies make it *laborabas*, as the *Leiden*, *Zulichermian*, and the *Battelian* in the various Editions, as also the *Venetian* Edition 1478. This Reading is I find preferred to the vulgar by Men of great Names: but for all that, I cannot join in their

Opinion. For why should *Horace* say *laborabas*, as if he had spoken of a Passion past? when, as the whole Passage plainly shows us, the young Fellow had the Passion upon him at that very time, when he was asked the Question. But more than this, the Latin *Laborabas charybdi* will never hold together; *Laborare morbo*, *frigore*, *inopia*, to labour under a Distemper, Hunger, or Cold, are common Phrases, and frequently to be met with: hence it was, as I suppose, that those Rogues the *Librarians* took an occasion to Silence the *Præposition*, believing this Expression here to be much like the other; after whom the Correctors started up, who came to the *Labour* of the Verse, and so whipt in *Laborabas*; Ignorant Sorts! unacquainted either with good Language or good Sense! For no Body ever says *laborare itinere*, *silvâ*, *negotio*, *marî*, *sytri*, to Labour with a Journey, a Wood, Business, a Voyage, the Shallows, &c. but *in itinere*, *in silvâ*, *in a journey*, *in a Wood*, and so forth; and so neither do we say, *laborare puellâ*, To labour with a Wench, but *in puellâ*, In a Wench. See *Horace*, *Car.* 1. 17.

Dices laborantes in uno Penelopen vitæamque Circen.

N*Equè laborare puellâ. sed*
 in Puellâ. *Us Noster,*
 Carm. 1. 17.] There is no
 need of a Remark in this
 Place, but only to assure the
 Reader, that this Translation

is Litteral, and has lost no-
 thing of the Beauties of the
 Original; It being the Dr's
 Judgment, that we must not
 say, *Labour with a Wench*, but,
Labour in a Wench,



O D E XXVIII.

TE maris & terra numeroque carentis arena
Mensorem cohibent, Archyta,

(a) Pulveris exigui prope littus parva Matinum
Munera: necquicquam tibi prodest
Aërias tentasse domos, animoque rotundum
Percurrisse polum morituro.

Occidit & Pelopis genitor, conviva deorum:

(b) Tethonusque remotus in auras:

Et Jovis arcanis Minos admissus: habentque
Tartara Panthoiden, iterum Orco
Demissum; quamvis clypeo Trojana refixo
Tempora testatus, nihil ultra

Nervos atque: cutem morti concesserat atra,

Judice te non sordidus auctor

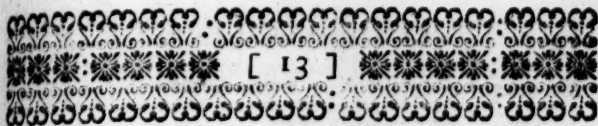
Natura verique: sed omnes una manet nox

Et calcanda semel via lethi.

Dant alios Furia torvo spectacula Marti:

(c) Exitio est avidis mare nautis.

(d) Mixta senum ac juvenum densantur funera: nullum
Sava caput Proserpina fugit.



ODE XXVIII.

CLOSE by the Shore a Span of Earth contains,
O mighty Man of Art! thy last thy great Re-
mains;

Whose penetrating Mind and skilful Hands
Measur'd the Heav'ns and Earth, and number'd all the
Sands.

Vain is thy Learning now: Thy active Soul
No more shall trace the Stars, or travel to the Pole.

Repine not: *Tantalus* is gone before,
Who boasted of the Gods his Guests, and many He-
roes more.

Tithonus is a Ghost, long since forgot;
And *Minos*, whom the Gods their secret Councils
taught.

Pythagoras, in Nature deeply skill'd,
Though in the *Trojan* War he wore a massy Shield,

And only then his Flesh and Figure lost,
Is sent a second time to *Pluto's* gloomy Coast.

The Race of Mortals must to Death submit,
And tread the darksome Paths of everlasting Night.

Some in the Field with mangling Wounds are slain;
And others buried low in the devouring Main.

No human Arts the cruel Fates beguile,
But Old and Young in heaps crowd to the mourn-
ful Pile.

By

Me quoque devexi rapidus comes Orionis

Illyricis Notus obruit undis.

At tu, Nauta, vaga ne parce malignus arena

Ossibus & capiti inhumato

Particulam dare: sic, quodcumque minabitur Eurus,

Fluctibus Hesperiiis, Venusina

Plectantur silva, te sospite: multaue merces,

Unde potest, tibi defluat aquo

Ab Fove, Neptunoque sacri custode Tarenti.

Negligis immeritis nocituram

Postmodo te natis fraudem committere? forsan

Debita jura vicesque superba

Te maneant ipsum; precibus non linquar inultis,

Teque piacula nulla resolvent.

Quanquam festinas (non est mora longa) licebit

Injecto ter pulvere curras.



The ODES of HORACE. 15

By luckless Stars and raging Tempests tofs'd,
On the *Illyrian* Shore untimely I was lost.
O courteous Sailor! see me gently laid,
And heap the rolling Sands on my devoted Head;

So may thy Vessel scape the Storms and Floods,
And every Tempest spend its Fury on the Woods:
So may great *Jove* and *Neptune* crown thy Pains
With due Returns of Wealth, and never ceasing Gains.

If you reject my Pray'r, in future Times
Your wretched Heir shall mourn for old Paternal
Crimes;

You too when dead may suffer in your turn,
Expos'd upon the Shore, a Coarse without an Urn.

The Pow'rs above shall listen to my Vows,
Whilst Vengeance from the Gods your Guilty Head
pursues;

Then haste, and gently lay me in the Dust,
And after hoist your Sails, and seek a Foreign Coast.



(a) **P**ulveris exigui prope lit-
tus parva Matinum
muneris.] Nick Heinsius in the
Margent of his Book writes
thus, *Forte Funera*, that is,
Perhaps it should be, Funera.
I could wish so great a Man
had not been guilty of so pit-
tiful a Blunder; and yet my
Conscience would not let
me dissemble so far as to con-
ceal this Emendation.

(b) *Tithonusque remotus in
auras.*] The most Learned *Dac-*
cier has taken this Passage
in the wrong Sense, notwith-
standing *Torrentius* had ex-
plained it to his Hands very
right, *Remotus in auras*, *Re-*
moved into the Air; that is,
carried by *Aurora* into the
Upper Regions of the Sky.
The Poets do in many Places
tell Stories about this same
Tithonus. I shall only produce
one Place in *Statius* which is
a-kin to this of our Author.
See *Silv.* 1. 2.

*Nec si Dardanîa pastor teme-
rarius Idâ
Sedisses, hac dona forent: nec
si alma per auras
Te potius prensâ veheret Ti-
thonia bigâ.*

The Meaning of this Place
is this. *Tantalus* is dead,
notwithstanding the Gods in-
vited him to dinner; *Titho-*
nus is also dead, notwithstanding
he is an Inhabitant of the
Skies; and so is *Minos* too,
though he was one of *Jupiter's*

Privy Councillors, in *Greek*
Διὸς ὑπαίτης. Now set this
aside, and say as *Dacier* would
have you, *Tithonus is dead*,
etſi in auras solutus, though
he were dissolved into Air,
and by this Interpretation
Horace's Sense is quite spoil'd.
Certainly here ought to be
some Dignity or Eminence
ascribed to *Tithonus* as well
as to *Minos* and *Tantalus*, in
orderto make it so much the
greater wonder, that so re-
markable a Man should die.
In the mean time, let *Ho-*
race look to himself, and to
the Authorities upon which
he says this; For both here
and in another Place, *Carm.*
2. 16. he numbers *Tithonus*
with the Dead. It is most
certain he was living, when
Virgil wrote his *Georgicks*; for
there it appears *Aurora* rose
from his Bed every Morning,
as she us'd to do.

*Tithoni croceum linquens Au-
rora cubile.*

Besides this, there were se-
veral later Poets who often
saw *Tithonus* a-bed with his
Wife, even after our *Horace*
himself was gone to make a
Visit to *Pluto*.

(c) *Exitio est avidis mari
nautis.*] So say most of the
Editions, but the greater and
better part of the Manuscripts,
at least of those in my Hands,
write, *Avidum*. The old E-
ditions, the *Venetian* and *Lo-*

cherian,

obrian, together with the old *Scholias*, do all agree in the same Story. Both these *Lessons* will pass Muster, provided you cut off this Verse from the foregoing Lines, and consider it separately and by it self; For it is the Character of Merchants to be *Avidi* or *Greedy*, and whilst they gape for Gain, they often swallow Destruction. See *Propertius*, 3. 5. *Nemesianus*, *Cyneg.* v. 102. who both represent *Salvors* and *Marriners* as very *Covetous* Persons. On the other Hand, the Sea is also called *Avidum* or *Greedy*, and represented as contriving the Destruction of Merchants and their Goods. See our *Author*, *Carm.* 3. 29. *Lucretius*, 1. 1030. *Boetius* de *Cons.* Phil. 2. 8. where you will find an Account of the *Avarice* of the Sea. But what of all this? is there no way to find which is the best *Reading* of the Two? Suppose you lay all things together, the *Series* and Run of *Horace's* Discourse, together with the Nature of *Decorum* and Convenience? hence you will soon find, that *Horace* wrote with his own Hand *Avidum* and not *Avidis*; for if we suppose, as a great many Readers do, that the *Marriner* speaks in this Place; it is not probable, that he should give himself an ill Name, and call himself *Avidus* or *Greedy*; But if you will have *Archytas* speak here, as some have imagined,

then it can never consist with good Management, that he should call the *Marriner* Names, or give him the Title of *Avidus*, *Greedy*, at the same time that he was about to ask a Favour of him, which was to bury his Body.

(d) *Mixta senum ac juvenum densentur funera.* All the old Books say *Densentur*, and among these my *Leiden*, *Grævian*, and *Queens-College* Copy, together with the *Venetian* Edition 1478; and yet you may still find *densantur* in some of the Editions. What an impudent piece of *Obstinacy* is this? *Virgil* *Æneid.* 10. 432. and *Æneid.* 12. 264. and *Æn.* 11. 650. writes *addensent*, *densete*, and *denset*. See *Nick Heinsius* upon *Ovid* *Metam.* 14. 369. and *Fast.* 3. 820. and upon *Valerius Flaccus*, 3. 267. See also *Grifanius* in his *Index* to *Lucretius* 5, who says *Densere*. Besides this, the most elegant *Nick Heinsius* at Verse 21, *Me quoque devexi*, &c. in the Margent of his Book writes, *Forse, te quoque*: so that *Archytas* does not begin to speak till we come to Verse the twenty third.

(e) *Fors & debita jura viresque superba te manent ipsum.* We must read it *Fors &*, according to the old Book, and not *Forsan*; for this see *Nick Heinsius* upon *Valer. Flacc.* 1. 478. In the next Place, *Vices superba*, without the *Conjunction*, is to be found
B ia

in several Copies, and also in *Servius* upon *Virgil*, *Æneid.* 2. 413. And yet the most Learned *Passeratius* upon a bare Conjecture, would rather have it thus,

*Vicesque, superbe, te maneat
ipsum.*

This will do very well ; for so we often read in *Seneca.* *Herc. Fur.* v. 89. *Hippol.* 703. *Medea.* 1007. Auctor *Octav.* 643. where we may meet with *Vocative Cases* of much the same Nature, as *superbe*, *nefande*, and the like. The *Royal-Society* Copy reads su-

perbe, with an *o* between the Lines, to denote the *Vocative Case*. Without doubt, both *Lections* may stand, as well *superbe* as *superba*. And here the above-mentioned *Passeratius* was in the wrong, when he popp'd down,

———— *Precibus non lingua
inultus,*

instead of *inultis*, for *Valerius Flaccus* in his fourth Book, 14, talks of *Sighs*. or *Groans* *unreveng'd*, and *Ovid Metam.* 4. 426. speaks of *Sorrows* *unreveng'd*.

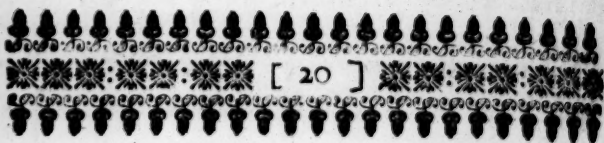


*C*eterum viderit noster,
quos auctores sequatur:
cum & hic & Carm. 2. 16.
Tithonum in mortuii nume-
rit. Certe nondum obierat, cum
Virgilius sua Georgica con-
scriberet: quippe jam tum, ut
antea, surgebat,

Tithoni croceum linquens
Aurora cubile.] Here Horace
stands condemn'd in the
Judgment of his Commen-
tator for killing *Tithonus* be-
fore his time; and to prove
him living, he cites a Place
in *Virgil*, by which it appears
that *Aurora* was his Bedfol-
low. Indeed Women seldom

care to go to Bed with a Dead
Husband: But then if we
consider, that this *Aurora*
was no less a Person than
the Goddess of the Morning,
this very Quotation will
prove the Death of *Tithonus*,
and that *Horace* was in the
Right. For certainly the Bed
out of which the *Morning*
Rises, stands in another
World; and consequently
whoever was *Aurora's* Bed-
fellow, had certainly passed
this World; which is one
way of dying, both among
the *Antients* and *Moderns*.





ODE XXIX. *Ad Iccium.*

ICCI, beatis nunc *Arabum* invides
Gaxis, & acrem militiam paras :
Non ante devictis *Sabææ*
Regibus, (a) horribilique *Medo*

Nectis catenas. quæ tibi virginum
Sponso necato *barbara* serviet ?
Puer quis ex aulâ capillis
Ad cyathum statuetur unctis,

Doctus sagittas tendere *Sericas*
Arcu paterno? quis neget arduis
Pronos relabi posse rivos
Montibus, & *Tiberim* reverti:

(b) Cum tu coemptos undique nobiles
Libros *Panati*, *Socraticam* & domum,
Mutare loricis *Iberis*,
Pollicitus meliora, tendis ?





ODE XXIX. To ICCIUS.

A *Rabian* Wealth and warlike Spoils
Are all your future Hope and Care,
Since you are bent on *Martial* Toils,
And for the haughty *Mede* new Chains prepare.

What Captive Wives of Heroes slain
Obsequious shall attend your State?
What noble Youth the next Campaign
Shall fill your Wine, and at your Table wait?

The rapid Streams with monstrous Force
May upwards climb the Mountain's Brow,
Ascending *Tiber* change its Course,
And backwards from the frightened Ocean flow;

Since you your New-made Armour take,
And tho' you promis'd better things,
Your Study and your Books forsake,
To follow bloody Wars and fighting Kings.



(a) **H**orribilique Medo nectis catenas.] I will not dispute it, but that the Medæ may very justly be called *horribilis, horribles*: for just so Catullus says, *Horribiles Britanni*, the Horrible Britains; neither have I any Intention to dispossess the vulgar Reading. And yet I cannot forbear telling you a Fancy that came into my Head: Perhaps, thought I, we might read it thus,

—— Horribilisque Medo
Nectis catenas.

that is, as we write it now-a-days, *Horribiles catenas*, see *Serm. 1. 3.*

—— Horribili scetere
flagello.

See our *Horace*, *Car. 2, 13.*

—— Catenas Parthus
& Italum
Robur perhorrescit--

It is all one, as I have already remarked, whether you say, the *Parthian* or the *Medæ*, for they both signifie one and the same People. So that si *Parthus perhorrescit catenas Italas*, if the *Parthian* dreads the *Italian Chains*, then you may justly say, *nectis catenas horribiles Medo*, you make horrible Chains for the *Medæ*; but on the other Hand, if *miles Romanus perhorrescit sagittas Parthi*, the *Roman* Sot-

dier dreads the Darts of the *Parthian*, then the vulgar Lesson stands good, *horribili Medo*, the Horrible *Medæ*. Yet still consider, whether *Horribiles, Horribile*, in the *Accusative* case, is not much fitter for this place, and for *Horace's* Sense, than *Horribili* the *Dative*. For we are to suppose, that *Iccius* had gotten his Chains ready beforehand, as if he were cock-sure of Victory; and therefore he had no such Horrible Opinion of the *Medæ*; Hence it is much more convenient and agreeable, that the *Parthians* should *horre* or dread the Expedition of *Iccius*, than that that *Iccius* should dread the *Parthians*. See our *Author* in another place. *Carm. 1. 35.* So again, *Serm. 2. 5.* and *Epist. 2. 1.* in all which Places, the *Romans* are represented as Dreadful or Horrible to the *Parthians*.

(b) *Cum tu cõmpras undique nobiles libros Panati.*] I suppose most of the Editions write it *Nobilis*, and yet the majority of my Books, the *Queens-College*, the *Baithian*, *Magdalen-College*, *Galean*, *Morean*, and *Peter-house* Copy cry, *Nobiles*; and there is no doubt but most of the Books which the *Interpreters* peep into, wrote it in the same manner; though those Puppies are pleased to take no notice of it. That very honest Fellow *Bersmannus* bears witness concerning three of his

his Books, that they read it *nobilis*, it is therefore a doubt as it stands at present, and as the old Books have left it, whether our Author meant *Libros nobilis*, noble Books, or *Nobilis Panati*, the noble *Panatium*. As forme, I make no scruple to tack *Nobilis* to *Panatum*, if it were for no other reason, but to take off the Double *Epithet* from lying too heavy upon *Libros* or *Books*. They who frequently tumble over the Poets, will easily comprehend this. Our Author, *Epod. 13.* calls a *Centaur*, *Noble*: And again *Epist. 1. 19.*

he mentions some *Noble Writers*.

Non ego nobilium scriptorum auditor & Ultor.

where *scriptorum* comes from *scriptor*, and not from *scriptum*. Thus says *Cicero*, *Magnus & nobilis Rhetor Isocrates*. *Isocrates* that great and Noble Rhetorician. And again, *Tres illius ætatis nobilissimi & clarissimi Philosophi*, *Three the most Noble and Famous Philosophers of that Age*. *Gellius, 7. 5.* speaks of *Noble Poets*; and *Suetonius de Illust. Grammat.* of a *noble Grammarian*.



ODE XXX. *Ad VENEREM.*

O *Venus, regina Cnidi Paphique,
Sperne dilectam Cypron, & vocantis
Thure te multo Glycera decoram
Transfer in adem.*

*Fervidus tecum puer, & solutis
Gratia zonis, properentque Nympha,
Et parum comis sine te Furventus,
Mercuriusque.*



ODE XXX. To VENUS.

QUEEN of Love! forsake awhile
Paphos, and the *Cyprian* Isle;
 To a brighter Shrine repair:
Glycera attends you there.

Let each *Nymph* and every *Grace*
 And young *Cupid* fill the Place,
Youth by Beauty made polite,
 With the nimble God of Wit.





ODE XXXI. *Ad APOLLINEM.*

QUID dedicatum poscit Apollinem
Vates? quid orat, de paterâ novum
Fumens liquorem? non opimas
Sardinia segetes feracis:

Non astuosa grata Calabria
Armenta: non aurum, aut ebur Indicum:
Non rura qua Liris quietâ
Mordet aquâ taciturnus amnis.

(a) Premant Calenâ falce, quibus dedis
Fortuna vitem: (b) dirves & aureis
Mercator exsiccet culullis
— Vina Syrà reparata merce,

Dîs charus ipsis; quippe ter & quater
Anno revisens aquor Atlanticum
Impune: (c) me pascant Olive,
Me chicorea levesque malva.

Frui paratis & valido mihi,
Latoë, donec, (d) & (precor) integrâ
Cum mente, nec turpem senectam
Degere, nec citharâ carentem.





ODE XXXI. To APOLLO.

SON of *Jove*! To thee I pour
My sacred Wine and solemn Vows;
Give me not the yellow Store
Of Corn that on *Sardinia* grows.

Nor the Wealth that *India* yields,
Nor Herds that on *Calabria* stray,
Or the fertile Farms and Fields,
Where *Liris* eats his silent way.

They, who large Possessions boast,
May revel underneath the Vine;
They who trade to some far Coast,
May fill the Bowl with generous Wine.

Let the Gods the Merchant bless,
And give him three Returns a Year:
Herbs and Roots and Olives please
My Taste, as well as nobler Cheer.

Give me Strength and Pow'r to use
The Sweets of Life that glides away;
Let me still enjoy my Muse,
Nor ever doat whilst I decay.



(a) *Premant Calenâ falce, quibus dedit fortuna, vitem.*] Here I read with the addition only of a Dash, and not of a whole Letter,

Premant Calenam falce, quibus dedit Fortuna vitem.

By this means we sweeten the Composition, and affix the Epithet to the more worthy Substantive of the two. See Virgil Georg. 1, 157, *Falce premes*. See our Author, Epod. 2, *Falce amputans*. And again, Carm. 1, 20.

Cacubum, & pralo domitam Caleno
Tu bibes uvam. ———

We find, that at Epod. 2. *pralo falce* stands by it self, without any Epithet attending it. As for *pralo Caleno*, I verily believe this Expression gave the Librarians an opportunity of Corrupting this Place. But in truth, there is a great difference between these two; for any one sort of Vines, as for Instance, the *Veintan*, may easily be pruned with the *falce Calena*, the *Calenian Hook*, because this is a Moveable that may be had up and down at pleasure; but no other sort of Grape, except that which grows at *Cales*, can so conveniently be squeezed *Pralo Caleno*, in the *Calenian Press*; Since this is a standing Piece of Household Stuff, and can-

not so easily be shifted from place to place.

(b) *Dives & aureis mirtis tor exsiccat culullis vina Syra reparata merce.*] The two oldest of my Books, the *Gravian* at first Hand, and also the *Leyden*, read it thus,

————— *Dives ut aureis.*

And thus the old Scholiast Porphyrio understood the Place, which is the surest way to make a pretty Sentence of it, if we do but construe *reparata* as we construe *commutata*, exchanged, agreeable to the Sense of the whole Rabble of Interpreters. Let others, says he, look to their *Vinyards at Cales*, in order to supply the Merchants with the best Wine, for which they are to give in Exchange rich Syrian Wares, and then to Drink it out of Golden Cups. This is smart Satyr, as if he had said, that they who lived at *Cales* were not to taste their own Wine, but to reserve them for the Merchant to Drink, who was to purchase them of the Planter. But then I question if ever any Author said, *reparata*, repaired, for *empta* or *commutata*, bought or exchanged. You may easily interpret *vina Syra reparata merce*, thus, *vina condita sive medicata Syriacâ modo*, Wines mixed or brewed with Syrian Ointments; for it is very well known, that heretofore the rich Luxurious Romans, such as the Merchants here

here described seem to be, used to mingle Perfumes with their Wine, and drink them together. *Nardus* or *Spike-nard*, is here called *Merx Syra*, a Syrian Merchandize, because they imported it through Syria from the Indies. See our *Horace*, *Carm.* 2, 11. where he calls it *Affyrus Nardus*. See also *Tibullus*, 4. 7. The same thing is to be found both in *Greek* and *Latin* in many other Authors: Wherefore the *Vulgar* Lesson — *Dives & aureis* — pleases us best.

(c) *Me pascunt olivæ.*] *Tanaquil Faber*, a Fellow of singular Parts and Ingenuity, says thus, Here I read *Pascant*, which the following Words in *Horace* will easily make good. Nothing could be more pat than this Emendation: and thus we plainly read it in the *Royal Society* Copy, *Premant alii Calenam vitem*, Let others press the *Calenian* Grapes. *Me pascant Olivæ*, Let *Olives* feed me,

See *Ovid Amor.* 1, 15. *Tibullus*, *El.* 1, 1. *Martialis*, 12, 48. *Prudentius*, *Cathem.* 3, 61, and many other Authors, who in these Cases often make use of the *Optative* Mood.

(d) *Et precor integrâ.*] Our Books read *at*, whence you may take the Hint from *Cruquius's* Books, the *Venetian* Edition 1478, and the old *Scholias* *Acron*, to read *ac*: Otherwise you will have nothing to which this same *& valido mihi* may be refer'd. Furthermore, you must take care how you make a *Point* at *mente*, thus (:) For thus we construe it, *cum mente integrâ degere senectam*, To be old, and yet hearty and sound in ones *Intellects*. See *Cicero de Senec.* c. 20, where he says, *We make a Good End, when we have our Understanding, and Senses in Perfection, and when Nature tears her Work to pieces, who first set it together.*



ODE XXXII. *Ad LYRAM.*

(a) **P**osimus, (b) *siquid vacui sub umbra*
Lusimus tecum, quod & hunc in annum
Duret & plures, age, dic Latinnm,
Barbite, carmen :

Lesbio primum modulate civi ;
Qui ferox bello, tamen inter arma,
Sive jactatam religaret udo
Littore navem ,

Liberum & Musas, Veneremque, & isti
Semper harentem puerum canebat ;
Et Lycum, nigris oculis nigroque
Crine decorum.

O decus Phœbi, & lapibus supremi
Grata testudo Jovis, o laborum
Dulce lenimen, (c) mihi cunque salve
Rite vocanti.



ODE XXXII. To his HARP.

C Harming Shell ! If in the Shade
 You and I have ever play'd
 Songs that may outlast a Year,
 Now begin a *Roman* Air.

Thee with *Martial* Ardor fir'd
 Great *Alcans* first inspir'd :
 Thee in Camps and on the Main
 Still he taught the Vocal Strain.

Bacchus ever gay and young,
Venus and her Boy he sung;
Lycus was his chiefest Care,
 Arm'd with jetty Eyes and Hair.

Joy of *Phœbus*, lovely Lyre !
 Thee the feasting Gods admire:
 Thee I greet, thy Pow'rs controul
 All my Cares, and charm my Soul.



(a) *Poscimur siquid vacui.*] Our Books read *Poscimur*, thus the *Leyden*, *Peter-house*, the *Gravian* at first Hand, and the *Royal Society* Copy. In the *Gravian* Copy *s* is put above *r*, both by the same Hand, and in the same sort of Ink. And thus the old Scholiasts and the *Venetian* Edition 1478 read it, *Poscimur*. A Fellow of most elegant Parts, one *Broukhufius* upon *Propertius* 4. 1. gives Countenance to this *Lectio*. There is no manner of doubt, but *Poscimur*, that is, *poscimur carmina*, Verses are demanded of us, is very good Latin. For this see *Ovid Fast.* 4. 721. *Idem. Met.* 5. 333. *Met.* 4. 274. *Met.* 2. 144. *Sidius Ital.* 1. 2. *Propertius*, 4. 1, with *Nick Heinsius's* Emendations, where *Poscimur* is made use of in Expressions of the same Nature. I, for my part, though I have no Ill-will to *poscimur*, do, notwithstanding this, make no Scruple to whip in *poscimur*, which has by far the majority of Voices among the *Parchments*.

Poscimur (*siquid vacui, &c.*)

I demand, I desire of thee, O my Harp! if ever yet I deserved any favour at thy Hands, that thou wouldst now sing a Latin Song, which may outlive this Year, and many more besides. Observe the Order in which the Sense lies, and which all the Interpreters have over-look'd, Sing, says he,

a Song which may last a great while. Vid. Carm. 3. 11. You may easily gather from the Word *si*, that *Poscimur* is the best Reading, for this is commonly used in *Obtestationi*. See *Virgil, Æne.* 4. 317. *Æn.* 6. 529. *Suetonius* in *Tib.* c. 21. *Horace Carm. Sæc.* 11. *Carm.* 3. 13. *Serm.* 2. 6. And that which confirms *Poscimur*, is because *Horace* here speaks to his Harp, as *Martial* speaks to his *lambicks*. *Epig.* 1. 96. And *Pindar* to his Muse. *Nem.* 3.

(b) *Siquid vacui sub umbra.*] Almost all the Books say *umbra*, and so we find it at this very Day in *Diomedes*, p. 521, and in *Servius* upon *Virgil, Ecl.* 1. I have nothing to say against this *Lectio*. See our Author, *Epil.* 2. 2. *Tibullus*, 3. 15. *Statius Silv.* 5. 3. *Martial.* 9. 84. *Juvenal.* Sat. 7. 7. Where the *Shade* is represented as a very commodious Place for the Poets to sing in. But since the *Gallean* Copy, which is of good Credit, and which has been our only Guide in restoring and mending several faulty places in *Horace*, at least six or seven in number, with great Glory and Renown: Since I say this Copy presents us with a different *Lectio*, which is this,

Poscimur siquid vacui sub antro,

I receive this with Joy into both my Arms, as being the true Genuine undoubted Hand-Writing of Horace. For it is more

more easie to suppose, that those Blundering Rogues the Librarians should change the Figurative and Poetical Word, in Greek *ποιητικὸς ῥῆμα*, into the Literal, than on the contrary to change the Literal into the Figurative and Poetical. See our Author Carm. 2, 1. And again Car. 3, 25. Carm. 3, 4, where he speaks to the *Muses*. Propertius 3, 1. Virgil Geor. 4, 507, concerning *Orpheus*. Martial. 12, 11. Statius Silv. 1, 2. Id. Silv. 4, 5. Writing to *Septimius Severus* the Poet, where you may observe, that *Barbiton* and *Anirum*, the Harp and the Cave, go together, as in this very place. Id. 5, 3. Auctor *Copa*, where *Piping* is used, as here *Playing on the Harp*. Juvenal 7, 59. *Rutilius* in Itin. 267. Claud in Præf. 3 Cons. Honor. Id. Nupt. Honor. 236. Id. præ. Rap. Prose. *Avienus* in

Arat. de Lyrâ. *Sidenius*. Car. 23, 18. In all these Authors a Cave is a proper Place to play upon the Harp in.

(c) *Mihi cumque salve rite vocanti.*] I know what the Interpreters say of *cumque*, as it stands here naked and exposed; and I commend their diligence. I can bring no Precedent to justify this from all the spacious Fields of the Latin Tongue. The *Grammarians* say not a Word to the Place. 'Twas therefore high time for me to attempt an Emendation, which I did thus — *Cuique salve Rite vocanti.* That is, *You are welcome to me, or any other Poet who duly invokes you.* Let the ingenious Reader judge of this. It is a Conjecture of mine, which I freely communicate, but will not stand to.





ODE XXXIII. *Ad ALBIUM TIBULLUM.*

A LBI, ne doleas plus nimio, memor
Immitis Glycera: neu miserabiles
Decantes elegos, cur tibi junior
Lascâ præniteat fide.

Insignem tenui fronte Lycorida
Cyri torret amor, Cyrus in Asperam
Declinat Pholoen: sed prius Appulis
Fungentur caprea lupis,

Quam turpi Pholoe peccet adultero.
Sic visum Veneri: cui placet impares
Formas atque animos sub juga athenæ,
Savo mittere cum joco.

Ipsam me melior cum peteret Venus,
Gratâ detinuit compedo (a) Myrtale,
Libertina, fretis acrior Adria
Curvantis Calabros sinûs.





ODE XXXIII. To ALBIUS TIBULLUS.

BE not griev'd, my Friend! to find
A Woman Faithless and Unkind;
Nor in soft Elegy complain,
Because a Rival gives you Pain.

Fair *Lycoris* doats, you see,
On *Cyrus*, He on *Pholoe*:
But Wolves and Kids shall sooner join,
Than such a Rake That Beauty win.

Fair and Ugly, False and True,
All to great *Venus* Yoke must bow:
Such Pleasure in our Pains she takes,
And laughs to see what Sport she makes.

I my self, tho' once below'd,
Forsook a First-rate Nymph, and rov'd
To give a Fickle Jilt the Chace,
Unconstant as the Winds and Seas.



(a) Myr-

(a) **M***Yrtale Libertina.*] Some Books write *Mirtale*, others *Mirtala*, the *Loſcherian* Edition 1498, ſays, *Myrtala*. But the old Copies ſay very right, *Myrtale*. See *Marſial* 5. 4.

Fatere multo Myrtale ſolet vino.

Libertina is alſo Right; for this proper Name is often to be met with in old Inſcriptions. See *Gruter*, 99. 5. *DOMITIA.L.L.MYRTALE*. 581. 6. *FLAVIÆ MYR-*

TALE. 740. 10. *SATIE MYRTALES*. 711. 6. *VALERIA MYRTALE*. 983. 7. *VERATIA. O.L.* *MOETALE* (it ſhould be *Myrtale*) 749. 4. *FEMINIA MYPTAAH*. 882. 8. *NUMUSCULIÆ MYRTALES*. 1046. 2. *DORYPHORUS ET MYRTALE PARENTES. Reines*. 14. 75. *GELLIÆ MYRTALES*. 12. 60. *MYRTALE SABINÆ ET POMPONIÆ FESTE UXORIBUS. Mar. Filſa*. p. 447. *MARCIA MYRTALE*.



The End of the Sixth Part.

THE
O D E S
O F
H O R A C E

In *Latin* and *English*;

With a Translation of

Dr. *BENTLEY*'s NOTES.

To which are added,

NOTES upon NOTES; Done in the
Bentleian Stile and Manner.

Lusinus tecum —

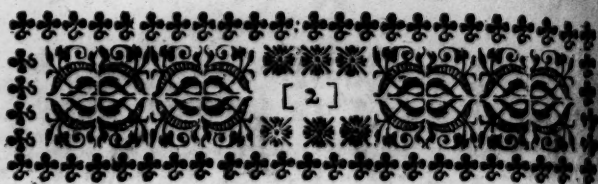
Hor.

P A R T VII.

To be Continued.

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Q. Horatii Flacci

O D A R U M.

LIB. I.



ODE XXXIV.



*Arcus Deorum cultor & infrequens,
Insanientis dum sapientia
Consultus erro, nunc retrorsum
Vela dare, atque (a) iterare cursu*

Cogor relictos; namque Diespiter

(b) *Igni corusco nubila dividens*

Plerumque, per purum tonantes

Egit equos, volucremque currum:

Qu



THE
O D E S
O F
H O R A C E.

BOOK I.

ODE XXXIV.



NCE I contemn'd the Gods, their
Pow'r deny'd,
When frantick *Epicurus* was my
Guide ;
But now that vain Philosophy I

scorn :

At once to Common Sense and Virtue I return.

Jove spoke the loud Conviction from on high,
And hurl'd his Bolts and Chariot through the Sky ;
Compass'd with Glory and with Flames he rode,
And all the Subject World confess'd the Sov'raign God.

*Quo bruta tellus, & vaga flumina,
 Quo Styx, & invisi horrida Tanari
 Sedes, Atlanteusque finis
 Concutitur. valet ima summis*

*Mutare, & (c) insignem attenuat Deus,
 Obscura promens. Hinc apicem rapax:
 Fortuna cum stridore acuto
 Sustulit, hic posuisse gaudet.*

Dr. B——'s NOTES. ODE XXXIV.

(a) **I***terare cursus cogor re-*
lictos.] Nick Heinſius
 in the Margin of his Book
 writes thus, *Lege Relectos*, I
 ſpoke of this at Metam. 8, 173.
 In which place he produces
 and confirms this noble Emen-
 dation from Valerius Flaccus,
 who had uſed *relegere campum*,
relegere viam, and in another
 place *relegere veſtigia*. I can
 ſay with a ſafe Conſcience,
 that I had lurk'd upon this
 Correction without any no-
 tice given me by Nick Heinſius,
 but yet I do not inſiſt on
 any ſhare of the Glory, which
 that great Man may keep to
 himſelf, who is the only Re-
 ſtorer of the Latin Poets. I
 am poſitive, that *cursus re-*
lictos never pleaſed me, and
 yet thus we find it in all the
 Copies of Horace, and at this
 very Day in Eutycheſ the
 Grammarian, p. 2182. *Iterare*
reliſta maria, veſtigia, via,
ſpatia, will do well enough,
 but ſince *cursus* is not the
 way, but a running along the
 way, you muſt not ſay *cur-*
ſus reliſtos, but *intermiſſos*, not
deſertos but *deſitos*. Thus ha-
 ving ſet aſide the old *Leſſion*,
 without more ado I ſumbled
 directly upon the new ones
 of which I remembered to
 have ſeen ſo many Prece-
 dents in other Authors, as in
Statius Achil. 1, 23. *Silius*
Ital. 2. *Claudian* de Bel. Get.
 329. *Ovid.* Metam. 8, 173.
 — *Fila eſt inventa relecto*,
 where ſeveral blundering Co-
 pies read *reliſto*; but I am
 amazed, that the moſt in-
 genious Nick Heinſius ſhould
 prefer *ſuperata* to *iterata* in the
 former Verſe, ſince this very
 Paſſage in Horace, *iterare cur-*
ſus reliſtos, confirms that in
Ovid. Moreover many Ad-
 venturers

The Earth and Ocean felt the dreadful Blow,
That shook the gloomy Realms of Hell below;
The lofty Hills beneath his Thunders bow'd,
And venerable *Atlas* trembled as he stood,

The Heav'nly Pow'rs can raise or can depress,
Or overturn us Mortals as they please.

Fortune to Day will mount him to a Crown,
And the next moment pull her new-made Fav'rite down.

venturers had passed the Gate which led to the *Min.taur*, which is the meaning of those Words, *multis priorum superata erat janua*; but *iterare*, to come back, to return, this was the great Difficulty and Exploit. See *Ovid* in *Ibi*. v. 373. *Seneca* *Agamem.* 574. where *retro* signifies the same thing as *retrosum* in our Authors. But of all the Authors, *relege* was most in the good Graces of *Symmachus*. See *Epist.* 3, 62. 4, 58. 7, 4. 7, 24. 7, 32. *Ib.* 8, 25. 9, 69. See also *Seneca* *Epist.* 102. *Valerius Flaccus*. 4, 34. 8, 121. Here perhaps you may object, that *relegere campus, vias, iter, spatia, agnora*, are proved by sufficient Instances; but as to *relegere cursus*, which is what you have a mind to replace here, we have yet no Precedent for that; stay a little, and I'll show you one in *Prudentius*, the great Imitator of our Author. *Apotheo.* v. 1008 *iterare reliquos* is, the same

thing as *relegendo iterare*, an Expression frequent among the Poets. See *Virgil* *Æn.* 3, 690. There is no need of any more Examples, only I had had almost forgot that famous Passage in *Virgil*, so pertinent to our present purpose, *Ænei.* 3, 690, where you will find *retrosum* as well as in *Horace*. This puts me in mind of a Digression, which with the Readers good leave I intend to make, in order to raise by my skill and Art another place in *Virgil*, which has been dead and buried a thousand Years ago. It is in *Æn.* 4, 256.

*Hic primum paribus nitens Cyl-
lenius alis
Constitit: hinc toto præceps se
corpore ad undas
Misit; avi similis, qua circum
litorea, circum
Piscos scopulos humilis volat
agnora juxta.
Haud aliter terras inter calum-
que volabat;*

*Littus arenosum Libya ventosque
secabat,
Materno veniens ab avo Cyllenia
proles.*

Here you see, how many things you have to find fault with, first *volat* and then *volabat*, after this, the jingle at the end of two Verses in Greek *ὁμοιοτέλευτοι*, *volabat, secabat*. To avoid this, some old Books of *Pierius* change the Order of the Verses thus,

*Haud aliter terras inter calum-
que volabat
Materno veniens ab avo Cyllenia
proles:
Littus arenosum & Libya ven-
tosque secabat.*

This will never save their Bacon; for still there is a worse Blunder than all left behind, *secabat littus ventosque*; for what does *secare littus* signify, except to plow or dig up the Shore? And what's this to the flight of *Mercury*? I verily believe, the Prince of Poets wrote with his own Hand thus,

————— *Legebat
Littus arenosum Libya.*

There is no need I should strengthen or illustrate this *Emendation* by more instances; it shines out with a Lustre and Brightness of its own. See *Æneid.* 3, 192. *Georg.* 2, 44.

(b) *Igni corusco nubila dividens.*] The whole Passage runs thus,

————— *Namque die spem
Igni corusco nubila dividens,
Plerumque per purum tonantis
Egit equos volucrumque currum.*

Upon these Words, that very arch Fellow *Tanaquil Faber*, *Epif.* 52. *Li.* 2. charges *Horace* with a childish and ridiculous Notion, as if he had said, That it sometimes Thunders when there are no Clouds, and that this happened every other Day, when even the *Mis* and the *Historians* who write after them know, that this *sidem* comes to pass; and the *Natural Philosophers* say now. But *Dacier*, *Faber's* most worthy Son-in-Law, has found an Evasion for this; for he avers, that *Horace* does not talk seriously here, but *Ironically* and in jest, and that he amends the wonder on purpose to ridicule the *Stoicks* more bitterly, because they ascribed a Providence. I for my part will not meddle or interpose here, but leave these Whims to their Authors; only I must acquaint the Reader, that all this Stuff happened by a foolish blundering way of Pointing; and when that is removed, the other will vanish into Smoak, or something as light and empty. Thus I point the Place,

*Igni corusco nubila dividens
Plerumque,* —————

For thus says *Horace*, I who lately was an *Epicurean*, am now forced to acknowledge the Gods.

Gods, who lately thundered in the clear Sky: a thing that never happens in a natural way without Clouds. Here is no Stuff, no Trifle, no Irony or Joke; but he speaks with regard to the Humour of the Mob, and the Customs and Genius of his Country. Virgil, who was then an Epicurean as well as Horace, mentions the same thing, Georg. 1, 486. See Ovid Fast. 3, 370. Varro Leg. Man. apud Non. Thus then you must correct the Place, for the Verses are lambicks, which I wonder none of the Editors ever smocked before. When I shew'd this Emendation some Years ago to that clever Scholar James Talbot, he thought fit to put it down in his Edition of Horace, and to make me a Compliment thereupon. But afterwards I took the Hint from that Illustrious Personage John More Bishop of Norwich; and one Tom Bangius, whose Name I never heard before, gave me to understand, that this Point had been taken Notice of, and set down long before. For in his Philological Observations, Vol. 2, p. 1435. He says thus, When Horace sings, Plerumque per purum, &c. he plainly contradicts common Experience, which says, that Thunder is seldom heard in clear Weather; for this see Lucretius 6. But since Horace, as appears by this place, and the other Heathens accounted it a sort of Wonder to have Thunder in clear Weather, how dares he

say plerumque, that thus it frequently happens? You may easily solve this Doubt, by placing a Comma at Plerumque, which will reconcile Horace and Lucretius; so much light does Pointing sometimes give an Author. Thus, far Bagpuns: and happy was it for him that he said this; but without this Discovery, perhaps there might have been some, and perhaps not, who might have supposed, that we, by our own Parts and Ingenuity, might have groapt out all this; but let them think as they please, I have other Reasons besides that, which he brings from Experience, by which to refute the Vulgar Pointing. For granting this, Horace must talk Contradictions and like a Madman. What can igni corusco nubila dividens signifie, but to throw Thunder from the Clouds, when the Air is clear, and there are no Clouds. What? Is, Clouds and no Clouds good Sense? For you must suppose this at the same time, if you abide by the Vulgar Pointing. Then pray what sort of Latin is your plerumque? How can you say, plerumque egit, that is, as they explain it, saepe egit? But saepe is one thing, and plerumque another. That which is against Nature and Custom may saepe evenire, often happen; but nothing happens commonly or plerumque, but what is according to Nature and Custom. An old Man may be often Merry and

Good-humour'd, but commonly he is Morose and Cross. It often Snows and Hails in Summer, but commonly it is dry and clear. Jupiter often drove his thundering Horses through the Serene Sky upon the Death of Julius Caesar, but commonly he Thunders from the Clouds. That which commonly happens often happens, but that which often happens does not commonly happen. *Sæpe* or *often* is the same as *πολλὰκις* in Greek, but *plerumque* or *commonly* answers to *ἐν τῷ πλείοντι*, *c'est ἐν τῷ πολλῷ*, for the most part. Nothing is more certain than this Observation, which few Scholars attend to. Nobody in their Wits, especially not Horace, would say *plerumque per purum egit*; for though Jupiter often did this, he would not commonly do it. Perhaps some may suspect, that 'tis not usual for the Adverb *plerumque*, to conclude a Period; but this our Author justifies elsewhere, *Epist.* 2. 2. and *Lucretius* 5. 1131. A certain arch Fellow talks here as never Man did, and would make *plerumque egit* signify *interdum egit*, sometimes he did it, which he attempts to prove from our Author. In *Arto*. 5. 95.

Interdum tamen & vocem Comædia tollit.

Iratusque Chremes tumido delirigat ore;

Et Tragicus plerumque dolet sermone pedestri.

This is nothing else but the mending of an old Fault by a new one. *Interdum*, says Horace, Sometimes Comedy exalts its Voice, and *interdum*, Sometimes Tragedy speaks low. Don't you think Horace meant thus much? Certainly he did; but see how our *Expositor* alters this; Sometimes, says he, Comedy wears Buskins, and Tragedy *plerumque*, for the most part, mourns in Lines fit only for Comedy; that is forsooth, when Tragedy laments, it speaks in Prose, and it does speak thus in a Passion, not only *Interdum* or sometimes, but *plerumque*, and for the most part; but in all other Cases it pours forth Bombast, and Words as Foot long.

(c) *Et insignem attenuat Deus.*] That acute Fellow Dacier takes notice, that Horace was forced by his Metre to say *obscura*, when he should have said *obscurum*, which answers to *τὸ ἴσῆμ*. But this Blunder belongs to the Rascally Librarians, and not to Horace. I am sure Horace wrote thus.

— *Valet ima summi Mutare; & inigne attenuat deus, Obscura promens.*

Here you see all the Words shaped alike, *ima*, *summa*, *insigne*,

Dr. B——'s NOTES. ODE 34.

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insigne, obscura. The Queen's College Book favours this Edition, and in the various Readings has, *insigne*. I care not though Hesiod upon a like occasion, which perhaps Horace had in his Eye, says ἀψήυχον, *Insignem hominem*. Both these served themselves by it; for one speaks of Men, the other of Things. See other Latin Authors, Seneca

Thyef. 598. Ausonius Epigr. 143. Seneca Nat. Quæst. præ. *Nunc cum maxime Deus alia exultat, alia submittit.* Where by the way we must mend another place in Seneca de Bene. 6, 38, which great Criticks have attempted in vain. *Agricolam annonæ cæritas erigit: eloquentia exoptat pretium litium numerus.* Where I read *exultat pretium.*

NOTES upon NOTES. ODE 34.

EGO veroneque moveo hæc nec exagito.] The Dr. declares here, that he will have nothing to do with a Notion advanced by Dacier,

and another by Tanagui Faber; and yet in the very next Lines he proves both to be Blunders and Nonsense.



ODE

ODE XXXV. Ad FORTUNAM.

O Diva, gratum qua regis Aetium,
 Praesens vel imo tollere de gradu
 Mortale corpus, vel superbos
 Vertere funeribus triumphos:

Te pauper ambit sollicitâ prece
 Ruris colonus; te dominam aquoris
 Quicumque Bithynâ laceffit
 Carpathium pelagus carinâ.

Te Dacus asper, te profugi Scythæ,
 Urbesque, gentesque & Latium ferox,
 Regumque matres barbarorum, &
 Purpurei metuunt tyranni;

Injurioso ne pede proruas
 Stantem columnam, (a) neu populus frequens
 Ad armâ cessantes, ad arma
 Concitet, imperiumque frangat.

(b) Te semper anteit sæva necessitas,
 Clavos trabales & cuneos manu
 Gestans ahenâ: nec severus
 Uncus abest, liquidumque plumbum.

Te spes, & albo rara fides colit
 Velata panno, (c) nec comitem abnegat,
 Utcunque mutata potentes
 Veste domos inimica linguis.

At vulgus insidum, & meretrix retro
 Perjura cedit: diffugiunt cadis
 Cum face siccatis amici,
 Ferre jugum pariter dalosi.

(d) Servus



ODE XXXV. To FORTUNE.

D Read Queen ! whom num'rous Slaves adore,
Whose strong Almighty Arm can save,
And raise the prostrate Wretch to Wealth and Pow'r,
Or change a stately Triumph to a gloomy Grave :

The haughty Rich and humble Poor
Thy Empire own, thy Aid implore;
The Sailor and the Farmer bend to thee,
They who invert the Glebe, and they who plow the Sea.

Thee Cities, Kingdoms, Nations fear,
The barbarous World, and Potent *Rome*;
Thee haughty Dames, and Mother Queens revere,
And purpled Tyranny from thee expects its Doom.

Thou in thy Anger can'st o'erthrow,
And lay the stately Columan low :
Or push the mad tumultuous Rabble on,
To shake a well-built State, or overturn a Throne.

Where-e'er thou lead'st thy awful Train,
Necessity still stalks before :
Whose brazen Hands the Hook and Nails retain,
The Plummet and the Wedge, the Emblems of her Pow'r.

Fidelity in white Array,
And eager *Hope* still guard thy Way ;
Though thou take Wing, and change thy fickle Mind,
Fidelity stands firm, and always stays behind.

The faithless Mob and perjur'd Whore :
Retire, as soon as thou art flown ;
Not one true Friend stays to assist the Poor :
All shun the needy Wretch, when his last Cask is run.

(d) *Serves iturum Casarem in ultimos,
Oro, Britannos, & juvenum recens
Examen, Eois timendum
Partibus, Oceanoque rubro.*

*Eheu, cicatricum & sceleris pudet,
Fratrumque? quid nos dura refugimus
Ætas? quid intactum nefasti
Liquimus? (e) unde manum juvenus*

*Metu Deorum continuit? quibus
Pepercit aris? (f) O utinam novâ
Incude defingas retusum in
Massagetæ Arabasque ferrum.*

Dr. B—'s NOTES. ODE 35.

(a) **N**EU *populus frequens* ad arma cessantes ad arma. I know very well what *populus frequens* means, and thus our Author express'd himself in another place, *Carm.* 2, 17. See *Cicero* pro *Sextio*, c. 59. and other Authors in their Accounts of the Mob. But prithee consider whether it be not more convenient and pretty to read;
 — *Newpopulus fremens*
Ad arma cessantes ad arma
Concitet —

For that Word is almost customary in Descriptions of Wars and Seditions. See *Livy* 1, 17. *Id.* 24, 26. *Valerius Max.* 6. 2 & 3. *Servius* ad *Virgil Æne.* 1, 60. *Statius Theb.* 3. 594. *Virgil Æne.* 11.

453. *Idem.* 7, 460. *Statius Theb.* 6, 6, 8. *Accius* in *Epigo.* apud *Noni.* In all these Authors there is an account of the *Fremitus* or *Braying* of the Mob. Then I fancy I can construe *cessantes*, and tell what it means; for either it signifies *Delaying* and *Loondging*, or else *Quiet*, *Peaceable*, *Lazy*; I am not against either of these Interpretations, and yet I verily believe *Horace* would rather write it thus,

Ad arma Cursantes —

The Prose Writers commonly say, *ad arma discurrere*. See *Livy* 24, 31. *Id.* 25, 37. And this Phrase agrees very lovingly with *fremens* and *concitet*. See *Livy* 34. 37. *Seneca de Ira.* 3, 2. Wherefore consider with thy

O mighty Queen! propitious smile
On *Cæsar*, bound for *Britain's* Isle:
And make those gallant *Roman* Troops thy Care,
Who to the distant *East* their Conqu'ring Banners bear.

When shall we have our fill of Blood?
Or when enjoy the Sweets of Peace?
A vile degen'rate Age, averse to Good!
When will our publick Crimes, and sad Disorders cease?

What Pow'r or Vengeance have we fear'd?
What God, or Shrine, or Altar spar'd?
Be kind, great Goddess! save our sinking State,
And turn thy Rage and Arms upon the Men we hate.

thy self, most ingenious Reader, whether you may not rectify the whole Passage thus,

— *New populus fremens
Ad arma cursantes ad arma
Concitet; imperiumque frangat.*

But the truth of it is, whether you follow the Vulgar Reading, or our Conjecture, the Place is still liable to violent Suspicions of a Blunder: for who are those Folks whom the People either frequens frequent, or fremens Braying, are to excite cessantes or cursantes, either Loitering or running to and fro, and force them to take Arms? Who could there be except the People, whom the People were to stir up? Or were they to stir up Courtiers and Ministers of State? I understand this; but what has *Horace* said to make us believe any such thing? There

is a Blunder that's certain, but it lies deep; I give other Criticks leave to excuse *Horace* if they please, or if they can.

(b) *Tu semper antea sava necessitas.*] The Venetian Edition 1478, writes *Serva*, the *Loscherian* 1498; *Sava*; and hence according to the different Whims of Interpreters; some Editions are for one Word, and some for t'other. The Parchments too are divided on both sides; some of *Cruquius's* oldest Copies say *serva*, and so both *Acron* and *Porphyrio* write it. Our Books, at least the best of them, the *Leyden*, *Queen's College*, *Gravian*, *Zulichemian*, *Bastelian*, *Peter-house* and *Galleian* Copy, together with the *Royal Society* at first Hand, write *sava*; only two the most Modern Books declare for the other *Lesson*; and where the Words

Words were so much like one another, the *Librarians* might very easily Blunder. Thus upon *Carm.* 1, 16. *nec mare naufragum, nec servus ignis*, I read at first Hand in the *Queens-College Book*, *servus ignis*. But now which *Lesson* shall we suffer to stand? Indeed, if the Copies would be quier, and I could have my Will, *serva necessitas* should be the Word; for thus she is called, *dura hard*, *dura dire*, *acerba bitter*, in *Greek*, *δευή, κρατήρ, χαλδία*: And this *Epithet* agrees very well with what follows, where the Nails, the Wedges and the Hook are the Arms she holds in her Brazen Hands. And yet on the other Hand, that same *serva* is a pretty Word, and may pass; for though *Necessitas* is the Mistress and Queen of all things, yet she is *serva a Slave* to her self; because she does nothing freely and voluntarily. For all this, I cannot away with this *Lesson*; nay, if you read *serva*, the very run of the Sentence requires you to make *Necessity* a *Slave* to *Fortune*, and not to *her self*; but then how will you make it out, that *Necessity*, which obeys no Body, should be a *Slave* to *Fortune*? Add to this, that *Slaves* did not *answre* or *go before* their Masters; there were indeed a sort of Servants or Poor Clients, who going before their Masters to make way through the Crowd, were thence called

Anteambulatores, *Forerunners*: But if I am not mistaken, *Handmaids* or *serva* were wont to follow their Mistresses behind: They were not called *Anteambultrices*, *Forerunners*, but *Pedissequa*, *Bringers up*.

(c) *Nec comitem abnegat.*

This is a knotty place, and the Interpreters cannot tell what to make of it. *Hope*, says *Horace*, and honest *Fidelity* always attend upon and follow *Fortune*; but the Mob, the Whores and false Friends desert her; on the contrary others say, that false Friends keep close to *Fortune's* Company, but honest *Fidelity* often leaves her to follow her own Humours. See *Ovid* upon false Friendship, and want of Integrity, *De Pont.* 2, 3. *Id. Pont.* 1, 9. *Id.* 4, 10. *Juvenal Sat.* 10, 73. What then shall we do here? and how shall we bring such notorious Contradictions together? When *Ovid* and *Juvenal* mention the Name of *Fortune*, they always mean *Good Fortune*, and this is their way; whence they say well enough, that though *Fortune* flies off, yet honest Friends will keep their Ground, and not follow her; but our Author had other things in his Head, and vents them accordingly; for by *Fortune* he understands both *Good* and *Bad*, just as she changes her Cloaths: Whence the Consequence is clear, that he still makes *Hope*, *Fidelity* and true *Friendship* the Companions of *Fortune*; but Whores and Parasites,

ties, Deserters and Renegadoes to Fortune, according as the changes; and in this Horace had done very well, if he had not popt in a Word, which in my simple Judgment makes Nonfense of the whole Passage,

—Nec comitem abnegat,
Utrumque mutatâ potentes
Veste domos inimica linquis.

For if Fortune *linquis* (leaves) afflicted Houses, and as she goes off, *Fidelity* and *Hope* keep her Company: Then not only all the false, but also all the faithful Friends depart together, which is a horrid Absurdity. Certainly, if I have any Eyes, Horace should have used some such Word as this,

Utrumque mutatâ potentes
Veste domos inimica vertis.

That is, *concutis, affligis*, you shake, you afflict. *Hope*, says Horace, and *Fidelity* always accompany thee, O Fortune, nor ever leave thee, even in an afflicted House, after thou hast changed thy Cloaths; but the Perfidious Rabble presently take to their Heels, and are gone. See Seneca Epist. 9. I tell you once for all, unless Horace will suppose that Fortune remains in the same House she was in before, notwithstanding she had chang'd her Circumstances, I can see no issue of this matter; nor can I tell what Sense to make of it, unless you will imagine that all this is spoken

Satyrically, as thus, *Hope* and *Fidelity*, as times now go, always follow Fortune, of which Ovid made grievous Complaints, as has been seen already; but if this be the Meaning, we should not read at *vulgus insidum*, but, *tum vulgus*, or *et vulgus*, or something of that Nature.

(d) *Serves iturum Casarem in ultimos orbis Britannos.*] Hitherto Horace was giving an Account of the Power and Dominion of Fortune; but now he falls to Praying, that she would take Care of *Cesar* and the Army. But then what does he mean by *ultimos orbis Britannos*? It had been enough for him to have said *ultimos Britannos*, which would have been nicer and finer, as he elsewhere has it, *Carm.* 2, 2c. *Epist.* 1, 6. *Epist.* 1, 1. *Carm.* 1, 36. *It.* 2, 18. *Virgil Geor.* 1, 30. *Æn.* 12, 334. *Id.* 8, 689. *Catullus Epigr.* 30. *Id.* 11. *Claudian Ruff.* 2. By these Instances you will find, that it had been better for Horace if he had left out *orbis*, and the Sentence would have done without it. Further than this, if Horace had a mind to have added any thing, he would have called the Britans, *ultimos hominum*, and not *ultimos orbis*. For this see *Virgil Æne.* 9, 727. whence *Pliny* borrowed that Passage, *Histor.* 19, 2. For my part, I must needs think, that *ultimos orbis*, or which is much the same thing, *ultimos terra*, is half a Barbarism; and either I am

our,

out, or never any tolerable Author talked at this rate before. There are one or two Places which seem to bear some resemblance to this: such is that Expression of an old Tragedian in Cicero de Nar. Deor. 1, 42.

Ubi initiantur gentes orarum ultima.

Here *ultima gentes orarum* is as bad as *ultimos orbis Britannos*. But then *ultima* in this Place may be the Genetive Singular, and the Construction run thus, *Gentes (ora) orarum ultima*; The Nations of the Coast, which is the furthest of all Coasts; or as I rather fancy, the Place ought to be corrected thus,

Ubi initiantur gentes orae ultima.

Be this as it will; the way of speaking among those old Tragedians is too obsolet; for Horace to take shelter under it. The other Place which I spoke of, is to be seen in *Lucan*, Lib. 7, 341. and by its looks, should seem to be a first Cousin to this in *Horace*; for *extremi Iberi orbis* is extremely like *ultimos Britannos orbis*.

— *Vivunt Galataeque, Syriique, Cappadoces; Gallique extremique orbis Iberi,*

Armenii, Cilices.

But then look a little nearer, and this Passage is of a very different Aspect from that in *Horace*; for *extremi* stands here for the Genetive Case singular: *Iberi orbis extremi*, the

Iberians of the furthest World. See *Virgil Georg.* 2, 129. *Extremi orbis*. *Ovid. Fast.* 1, 717. *Ultimus Orbis*. *Ovid. Trist.* 1, 1. *Orbis ultimus*. *Epistol. Hypermens*. *Ultimus Orbis*. And the same again in *Statius Silv.* 5, 1. You may therefore very well say *ultimi orbis Iberos*, but you cannot so well say *ultimi*. Add to this; that I can never believe *Horace* would say *orbis Britannos*, since the Poets always believed that *Britannia* was not only the furthest Part of the World, but even situate in a new World different from their own: See for this, *Aulus Epigram.* ad *Claud. Caesar*. *Virgil Eclug.* 1. Since therefore this same *ultimus orbis* can never keep its Ground, or stand upon its own Legs, and since the Manuscripts afford no relief in this matter, what think you if we try to make it out by Conjecture? Truly, since our Author is in the mind to put up his Prayers to Fortune, I cannot but fancy, that some Praying Term or other has been accidentally dropt in this Place; and that the whole Passage ought to be reſtored thus,

Servus isurum Casarem in ultimos,

Oro, Britannos.

How could those foolish Dogs the Librarians nick it more cleverly; than to change *Oro* into *Orbis*? *Servus oro* is much like what our Author says *Serm.* 2, 4. *Des veniam, oro.*

See

See also Ovid. Trif. 1, 4. *Inuigiles, oro.* And thus say the rest of the Fraternity; but now there is a Passage in *Silius Ital.* li. 11, 1, which is troubled with the same Difficultie with this in *Horace*. There the Wife of *Hannibal* prays for her Husband thus,

*Idem, bellorum genitor, misere, nefasque
Auris, et serua caput inviolabile Tenoris.*

What, I pray you, does he mean by *bellorum genitor*, the Father of Wars? Suppose he means *Mars*? But by what Mistress or Wife did *Mars* beget Wars? This is Stuff all over. I give you a Commission to read,

*Idem, Bele, oro, genitor mi-
serere, ———*

And upon my Head be the Danger. For you must know *Hannibal* was of the Family of *Belus*. Whence the same *Silius*, li. 8, derives his Pedigree from this very Hero, and in the Fourth Book *Boëtar* calls him *Belides*.

(1) *Vnde manus juventus.*] The first Venetian Edition 1478 writes *manus*, and thence I believe this *Lesson* ran glibly down with all succeeding Editors; but the *Loscherian* Copy 1498, did very well to write it *mannum*; and to this all the Manuscripts agree, notwithstanding both *Lambin* and *Torrensius* say not a Word of the matter. Thus say our *Gravian*, *Queen's-College*, *Bat-*

avian, *Royal Society*, and all our other Books. Certainly *mannum* is much better, than to conclude the Lines with an inveniunt Homoteleuton, or a Poultry jingling ending thus, *Mannus, juventus*, both in us.

(f) *O utinam novâ incude diffingas reusum.*] *Diffingas* is to be found in most of the Editions, and in most of the Manuscripts, both Old and New, Ancient and Modern. And yet this Word can never fit this Place: For since *Diffingere* to unmake, is directly contrary to *ingere* to make, it must utterly spoil and confound the whole Sentence. See *Carm.* 3, 29. *Tools finguntur* (are made or forged) *novâ incude* (upon a new Anvil) which is far from *diffinguntur*, unmaking or corrupting. *Diffingas* therefore is the better *Lesson*, which is to be found in two of *Cruquius's* Books, with which our noble *Queen's-College* Copy agrees, where we plainly read *desingas*, the *n* being erased by some malicious Hand. Besides this, our *Leyden* Copy writes *desingas*, doubling the *f*: This I have often observed in Compound Words beginning with *des* or *des*, that most of the Manuscripts write *diff* or *diss*: Thus *Epist.* 1, 7. *designatorem*, as we find it in the *Leyden*, *Gravian*, *Queen's-College*, and the rest of our Books is spelt thus, *Diffignatorem*; this frequently happens, as I fancy it fell out in the Place now before us. Allow this then,

and let us write it *desingas*; but then a worse squabble will arise about the following Word, *retusum*. This *retusum*, say the Scholiasts, is the same thing as *hebetatum*, blunted in the Civil War; so far we are right, and thus says Virgil, Geor. 2, 301. See also Lucan 6, 161. Ovid Amor 2, 9. Silius Ital. 16. Auctor Offic. v. 525. These all speak of Blunting, by the Words *Hebeto* and *Reiundo*. But that which puts a Rub in the way of this Interpretation is, that blunted Swords are not forged anew upon the Anvil, but whetted sharp upon Whetstones. See Lucan of the use of Whetstones, lib. 7. 139. Now instead of *retusum*, which is extant in all my Copies, Cruquius's Book reads *recusum*, and this Lambin caught at the first rebound, and so did Marcellius and the other Criticks; for they would fain have *disingas recusum* to be a Poetical Phrase, that stands for *disingas recudendo* (to fit up by forging anew.) Suppose we grant this, though it be very hard we should; can any body bear to have those two Words *incude* and *recusum* stand together in the same Verse? Such a jingling Conjunction as this would never be suffered in Prose, though that sort of Writing does not pay so great a regard to the Ears as Verse. There is a fancy come into my Head, which I believe will do the Trick: Thus I would have it,

— O utinam novâ
Incude *desingas recoctum* in
Massagetas Arabasque ferrum.

The old Scholiast seems to me to have found it thus in the Books heretofore; for Cruquius says, he found *conjugsum* and *commassatum* in the Manuscript Annotations: but the Edition in Acon as it stands at present is faulty, *confusum* & *quassatum*; now 'tis plain *commassatum* explains *recoctum*, and not either *retusum* or *recusum*. See Martial 11, 53. 13, 29. where he speaks of a Velabrian Cheese. See Virgil Æn. 7, 636. Lucan 7, 145. Lucius Florus 3, 2. Prudentius de Car. v. 70. Idem Psychom. v. 600. Silius Italicus. 4. ab Initio.

— Renovantque novâ fornacibus
bipennes.

But then what signifies *renovant novâ* in this place? How silly it looks, how Tautological, in Greek ταυτολόγησις. Especially when he had said just before *pila novant*; an old Book from Cologne writes *reocant*, which does not mend the matter. I would not have you make any scruple to read,

Recoquantque novâ fornacibus
bipennes.

So says Virgil, as I have cited him, *Recoquant fornacibus*, and Prudentius, *fornacibus recoctam*. Horace therefore wishes in this Place, That the Cold Iron which had been draw'd and pol-

Dr. B —'s NOTES. ODE 35. 19

lated with Blood-shed in the Civil Wars, might be work'd up to a Mass, purged and forged anew, and beaten upon a fresh Anvil into Weapons, to annoy the Massagettes and Arabians.

NOTES upon NOTES. ODE XXXV.

AN aliqui erant, quos populus concitaret, prater ipsum populum? an proceres vult & aula ministros? Intelligo.]

Horace had said,

Populus fremens
Ad arma cessantes, ad arma
Cuciet.

The plain Meaning of which is, That the People who were up, and had actually mutiny'd, were to prevail upon the rest, who had not yet stirr'd, to take Arms. But now comes our Emendator, and he asks, What, were the People to excite the People? Or the Courtiers and Ministers? Here he gives a peremptory Nod, and says, Intelligo, I understand what you mean. If the Reader has Faith enough to believe him, I hope he will also be persuaded, that there is no Mortal understands it, but only Dr. B.

Vicumque mutata potentes
Veste domos inimica linquis.
Quippe si fortuna linquit domos
afflictas.] So that Demos afflictas is a Parallel Phrase to Demos potentes, and Power and Affliction signify the same thing.

O Terse, Elegant, Accurate, Profound Librarian!

Quis, quaso, est ille bellorum genitor? Mars, Opinor: sed ex qua uxore, vel amica, bella genuit? The Dr. will not suffer Mars to be called the Father of Wars; for this mighty Reason, because he could have no Wife or Mistress upon whose Body he could beget Wars. By which noble Contrivance the Devil has lost one of his most shining Titles; for how can he Be the Father of Lyes, if we allow of no other Generation, but what is Univocal? And what will become of that noble Complement apply'd to so many great Men, The Father of his Country? For though perhaps a great Man might have both Wife and Mistress, yet it would be a very Heroic Enterprize indeed, to beget a whole Country upon either of their Bodies. I suppose this Note of the Dr's was borrowed from the Alcoran; for Mahomet will not admit any of the Gods to have Children, because they have no Wives.



O D E XXXVI.

ET *thure & fidibus juvat*
Placare, & vituli sanguine debito
Custodes Numida Deos:

Qui nunc Hesperia sospes ab ultima,
Caris multa sodalibus,

Nulli plura tamen dividit oscula,
Quam dulci Lamia, memor

Acta non alio rege puertia,
Mutataque simul ioga.

(a) *Cressa ne careat pulchra dies nota:*
Neu prompta modus amphora,

Neu morem in Salium sit requies pedum:
Neu multi Damalis meri

Bessum Threicia vincat amyside:
Neu desint epulis rosa,

Neu vivax apium, neu breve lilium.
Omnes in Damalin putres

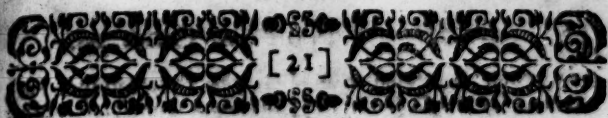
Deponent oculos, nec Damalis novo
Dirvelletur adultero,

Lascivis ederis ambitiosior.

Dr. B —'s NOTES. ODE 26.

(a) **C***ressa ne careat pulchra*
dies nota.] This is a
 most troublesome Passage, and
 stands renowned for the
 Wrangle and Disputations
 of Learned Criticks. *Eras-*
mus, and a few others, write
 it *Thressa*, to which purpose
 they cite *Pliny Lib. 7, 40.*
 Where he proves the mark-
 ing a happy Day with a White
 Stone, and an Unhappy one
 with a Black, to be a *Thracian*
 Custom. But all this is as-
 cribed to the *Scythians*, by
Phylarchus apud Zenob. Prov.

6, 13. whence *Pliny* borrow-
 ed his Notion, as the most
 elegant *Harduinus* takes no-
 tice. *Suidas* produces the
 very same thing from *Phy-*
larchus in his *Λεωνος εϋλα*.
 But the old Scholiasts *Acro-*
 and *Porphyrio* tell the very
 same Story not of the *Thra-*
cians or *Scythians*, but of the
Cretans; hence they make it
Cressa nota, just as the others
 did *Thressa nota*. But this In-
 terpretation will never pass
 muster with me; for take
 which you will, whither *Thra-*



O D E XXXVI.

WITH Sacrifice and Songs attone
The Gods, who did my Wishes crown,
And to my Arms brought back again
My *Numida*, just come from *Spain*;
To him his Friends their Joys impart:
But only *Lamia* fills his Heart;
They ever faithful, ever true,
Together liv'd, together grew.
With a white Mark appoint the Day
For Drinking, Mirth, and amorous Play;
In foaming Goblets pour the Wine,
And let the active Dance begin.
Fair *Damalis* shall baulk her Glass,
To fill her *Numida's* Embrace.
The Rose, the Lilly, and each Flow'r
Shall join to dress the fragrant Bow'r:
Fair *Damalis* all others scorns,
And only for her Hero burns:
She twines her Arms around his Waist,
As Ivy close, as *Jy* fast.

cian or *Cretan*, and let them
mark every Day happy or
unhappy with a white Stone
or a Black, still this is no-
thing whether you call it a
Thracian or a *Cretan* Mark, be-
cause it does not prove whe-
ther it were the white and
Happy, or the black and Un-
happy Mark: for the black
Stone is as much the *Thraci-
an* Mark as the white; so
that barely the *Thracian* Mark,
unless you add *Candida*, and

say the white *Thracian* Mark,
will by no means stand for a
fair happy Day, such as *Ho-
race* here means to describe.
We must therefore hunt out
for another, and, if we can
find it, a better Interpreta-
tion. That which first comes
to our hand is a Proposal of
the most learned *Harduinus*,
who upon the Place already
cited from *Pliny*, and also in
his famous Works *De Num-
mis Populorum & Urbium voce*

K T Δ Ω N,

ΚΥΔΩΝ, is pleased to understand by *Cressa Nota*, the *Cretan Mark*, *Vini Cretici notam*, the mark of *Cretan Wine*. For this see our Author, *Carm.* 2. 5. *Serm.* 1. 10. where he speaks of *Nota Falerni*. See also *Cicero* in *Bruto*, c. 83. The *Cretan Wine* was proper enough to rejoice with upon a Festival Day. See *Carm.* 3. 2. *Carm.* 3. 28. Where *Horace* speaks of celebrating a Festival with good Wine. Now *Clemens Pædag.* 2. is his witness to prove in how great Repute the *Cretan Wine* was. To all which we must add in a Lump, whatever that Ingenious Critick rakes together to strengthen his Opinion; only I wish he had named those *permulti* he talks of, those very many Authors, who give such a mighty Commendation of the *Cretan Wine*. *Clemens Alexandrinus* unravels this whole Matter in a Word; for he calls this Wine *sweet*, and so says *Alian.* *Var. Histor.* 12. 31. But now, what, I beseech you, was this *sweet Wine*, but that which they call *Passum*, or *Sweets*, of which the best sort was made in *Crete*. See *Pliny.* 14. 9. *Juvenal.* 14. 270. *Martial.* *Epigr.* 13. 106. What sort of Stuff this *Passum* was, and how made, you may learn from *Columella*, 12. 39. And *Palladius* in *Octob.* c. 19. And you may soon find, why *Juvenal* and *Martial* called it *Pingue & pauperis mulsum*; for it was made of perished

Grapes, squeezed in a Press, then cask'd and preserved like Honey: Now except these reputable Authors, who make mention of *Cretan Sweets*, I deny that any of the old Roman Writers ever said a word of *Cretan Wine*. But prithee now? would it not be a Pleasant and Foolish thing, for so many loving Companions to meet together, upon such a Festival as the Return of *Numida*, only to sup or rather to lick *Passum* or *Sweets*? Let *Harduinus*, the renowned Author of such a Treat, even take this Tipple home, and keep it for his own spending. Certainly, if *Horace* had a Mind to mention the mark of any sort of Wine here, he would have mention'd the *Chian* and not the *Cretan*; he would have said

Chii ne careat pulchra dies notâ.

Thus he does, *Epod.* 9. and *Carm.* 3. 19. where he cheapens a Cask of *Chian Wine*. But as for Wine, *Horace* had lay'd in a sufficient stock of it in the following Verse,

Neu promta modus amphora,

where the word *neu* plainly proves, that he had said nothing concerning Wine before. I have thoroughly weigh'd the Matter, and do adjudge, that there is no truer Explication than by *Cressa nota* to understand *creta vel cretea nota*, *Chalk*; for it is very probable, that the old Latins gave *Chalk* the Name of *Creta*, because that sort of

Glebe.

Glebe was imported from *Creta*; thus says *Isidorus*, tho' I own he is no good Author. Orig. 16. 1. For though the *Greeks* call Chalk *ῥα Κρημνία*, *Terra Cimolia*, from a little Island very well known, called *Cimolos*, yet the *Latins* might call it *Creta*, from a larger and more noble Island, or because perhaps the *Cretan* Sailors imported it. Since then *Creta* or *Chalk* was called so, because it came from *Crete*, and was properly *Terra Cressa*, why should not *Horace*, to avoid a vulgar Word, call it *Cressa Nota*, instead of *Creta Nota*, which is more splendid and elegant. In his *Sermones*, where his Words are more Plain and Course, he does not stick to use *Creta* in the very same Sense. See *Serm.* 2. 2. *Persius* certainly borrow'd from this Passage, Sat. 5. Moreover you must observe, that it was customary for the *Latin* Writers to take notice of their way of marking happy Days with a white Stone, Pebble, Die, Jewel, or with Chalk, but the unhappy Days with a black Stone. See *Martial*, 12. 34. *Catullus*, 69. concerning merry Days. The same *Martial* upon *Terence's* Return from *Sicily*, marks the Day with a white Stone, and taps a Cag of old Wine, just as our Author mentions his *Amphora* and his *Cressa nota*. Vide *Epig.* 8. 45. So again upon the unexpected return of *Gaius Julius Proculus*, he calls

for his *Chalk* and his *Nipperkin*. *Epi.* 11. 37. Thus does *Persius* upon the Birth-day of his Friend *Macrinus*, Sat. 2. Can any one doubt after this, whether *Horace* does not mean the very same thing by his *Cressa nota*, that *Martial* and *Persius* do by their *Lactea alba Gemma*, and their *melior lapillus*. See *Martial*. *Epig.* 9. 52. *Id.* 10. 38. *Plinius junior*, *Epist.* 6. 11. *Sidonius*, *Carm.* 4. *Statius*, *Silv.* 4. 6. And again *Silv.* 4. 8. where he says,

*Litera, qua festos cumulare
altaribus ignes,
Et redimire chelyn, postesque
ornare juberet:
Albanoque cadum sordentem
promere fumo,
Et cantu signare diem: sed
tardus inersque
Nunc demum mea vota ca-*
no

Cantu will never do here, when he had just before mentioned *chelyn*, and after that repeated *cano*. Then what can he mean by *signare diem cantu*? I would have you read,

*Albanoque cadum sordentem
promere fumo,
Et creta signare diem* —

Here he joins *Cadum* and *Creta*, as *Horace* does *Amphora* and *Cressa nota*, *Martial* *Amphora* and *lactea gemma*, *Cadus* and *gemma alba*, and as *Persius* does *merum* & *lapillus candidus*; and all this is done, to spend the Day merrily.



ODE XXXVII.

NUNC est bibendum, nunc pede libero
Pulsanda tellus: nunc Saliaribus
Ornare pulvinar deorum
Tempus erit dapibus, sodales.

*Antehac nefas depromere Cacubum
Cellis avitis: dum Capitolio
Regina dementes ruinas,
Furnus & imperio parabat,*

(a) Contaminato cum grege turpium
Morbo virorum, quilibet impotens
Sperare, fortunâque dulci
Ebria. sed minuit furorem

*Vix una spes navis ab ignibus:
(b) Mentemque lymphatam Maratico
Redegit in veros timores
Casar, ab Italiâ volantem.*

*Remis adurgens (accipiter velut
Molles columbas, aut leporem citus
Venator in campis nivalis
Harmonia) daret ut ceteris*

O D E XXXVII.

NOW let the Bowl with Wine and Mirth be
crown'd,

Let antick Measures beat the Ground:
In costly Robes let every Shrine be drest,
And Luxury and Pomp adorn the plenteous Feast.

'Twas Criminal but lately to produce
The hoarded Cask and potent Juice,
When *Egypt's* Queen, with frantick Pride o'ercome,
Menac'd the lofty Walls and warlike Pow'rs of
Rome.

Compas'd with Eunuchs, an inglorious Guard,
Above her Sex her Hopes she reer'd:
And drunk with Fortune's Smiles rush'd on,
At once to make the Empire of the World her own.

But *Cesar* taught her Soul to fear at last,
When the mad *Amazon* he chac'd,
As in her Bark from *Italy* she fled,
And saw her blazing Fleet with hostile Flames be-
spread.

So the swift Pidegon skims the liquid Air,
Chac'd by the Hawk; just so the Hare
Through snowy Fields the *Thracian* Hunter Flies,
As *Cesar* nimbly row'd to win the Royal Prize.

C

She,

*Fatale monstrum: qua generosius
Perire quarens, nec muliebriser
Expavit enses, (c) nec latentes
Classe citâ penetravit oras.*

(d) *Ausa & jacentem visere regiam
Vultu sereno, fortis & asperas
Tractare serpentes, ut atrum
Corpore combiberent venenum,*

*Deliberatâ morte ferocior:
Savis Liburnis scilicet invidens,
Privata deduci superbo
Non humilis mulier triumpho.*



She, more than Woman, haughtily disdains
 To wear a *Roman* Victor's Chains;
 She scorn'd the Sword, and dar'd her Fate to meet;
 Nor sought in Coasts remote, a mean, yet safe Retreat.

With Looks serene her Palace she survey'd,
 Prostrate in Dust, in Ruins lay'd:
 Then snatch'd the hungry Aspects to her Breast,
 Whilst on her vital Blood the bloated Monsters feast.

Daring she dy'd, but knew not how to fear,
 Nor could with tame Submission bear
 Beneath the Conqueror's proud Wheels to bow,
 Or, like an abject Slave, grace the *Triumphal* Show.



(a) *Contaminato cum grege turpium morbo virorum.* Jof. Scaliger upon *Auson.* Lect. i. 17. says thus; *Who can bear with the vulgar Lektion in this place? who can defend it, or make tolerable Sense of it? Upon which by his own Conjecture he corrects the Passage, and reads it thus,*

*Contaminato congrege turpium
Morbo virorum* —————

After which he explains *Morbo virorum* by *Morbosus viris*, Diseased Men, as *seclus viri*, for *seclusus*, a Rogue. It should seem that *Cruquius* followed the Authority of this Critick, supported, as he says, by three Manuscripts of good Credit: Whereupon he publishes *congrege* in the Text, and on that account he has the good Word of *Barthius*, *advers.* l. 59. c. 9. As for *Cruquius* and *Barthius*, I have nothing to say to them; but I can do no less than express some Indignation at *Scaliger*, for suffering himself to be taken napping so shamefully. For what sort of Hodgepodge is this, so unbecoming *Horace*, and not only him but *Ennius*, and the old Tragedians of that Age? what is this *contaminato morbo turpium virorum congrege*, or

what is yet more rough and rumbling, *Contaminatus morbosus turpibus viris congregibus*? Could such lousie stuff come from such a Beau of a Poet as *Horace*? No Author ever put *morbo virorum* for *morbosus viris*; and *Congrex* was a word not born in *Horace's* Time; indeed it was used by some after him, as *Apuleius*, *Ausonius*, *Prudentius*, *Auctor Pervigil. Vener.* and *Cytilius* in *Glossario*, but in such a Sense as will not stand here. To be short, *Contaminato cum grege*, is the right Lektion, and ought not to be disturb'd. For the word *Grex*, *Herd*, agrees very well with the filthy Society of Fiddlers and Eunuchs. See *Ansel. Viâ.* in *Tit. Seneca* *Epist.* 95. *Tacitus* *Annal.* 15. 37. who all speak very contemptibly of foreign Slaves and Eunuchs. Add to these, *Valerius Max.* where he speaks of a Bawd and a Pimp, *Contaminato cum grege* is therefore right, and shall stand. What follows in the vulgar Editions, may be very justly explained thus, *cum grege virorum turpium morbo*, with a Herd of Fellows who had the filthy Distaste. An old Scholiast has these words, *He calls them turpes morbo, because of their Effeminacy.* This is Right; and so says *Claudian de Cinâd.* *Ep.* 26. See also that remarkable

markable Place in *Herodotus*, where he mentions the *Σκῆψις* NOTE ON, or the *Femina Distemper*. See *Catullus* Epig. 58. *Philoxenus* in his Glossary writes, *Morbosus*, *παῖς*, a Sodomite. With out doubt we have nick'd *Horace's* Meaning, *cum contaminato grege morbosarum spadenum*, with her filthy Herd of nasty Eunuchs: and yet I can never give my full Consent, or allow, that thus *Horace* wrote with his own Hand; if I am not mistaken, he would never call Eunuchs by the Name of *Viri* or *Men*, who rather deserved the Name of *Half-men*, *Women*, or *Monsters*, especially in this Place, where he bears so hard upon them. I am a Man, said *Vespasian*, when he accused one *Mucianus*, a notorious Rake, as much as to say, you are not so. Besides, that same Phrase, *virorum turpium morbo*, does not sound in my Ears as if it came from *Horace's* elegant Pen, neither can it sound so to any one, whose Ears are well tuned by the frequent Perusal of the best Authors. We must therefore look out, and see if by one of our Conjectures we can help this Place at a dead list, notwithstanding it is in a lost and deplorable Condition. I have sent my Wits a Wool-gathering, and have at last discovered, that nothing seems more agreeable both to the vulgar

Reading and Interpretation, than if we should say, *Opprobriorum*, instead of *morbo virorum*;

Contaminato cum grege turpium
Opprobriorum ———

By *opprobria* I understand those Eunuchs, *omnibus probis contaminatos*, polluted with all manner of filth, and who are a disgrace to human Nature. This Phrase is a plain *Gracism*, as old as *Homer*, who calls scandalous Fellows, *ἰσχυρία*. Thus he calls some Shepherds. Thus in another place the *Gracians*, and the Sons of *Priam*. So we read in the Apostle, where he quotes *Epimenides*.

Κοῖτις αἰεὶ Ψευδαὶ καὶ ἰσχυρία, γαστρίσιν ἀργαί.

So says the Proverb, *Ἡρώων παῖδες λῶβας* vel *ἄτας*, The Sons of Heroes are good nothing. See also *Catullus*, Ep. 29. And thus I understand that Passage in our Author, *Carm.* 3. 6.

Dedecorum pretiosus emtor.

Dedecorum signifies *Impudent Women*, *Punks*. Add to this, that *Opprobrium* is in many Places very fitly apply'd to Fiddlers, Eunuchs, and Effeminate Fellows. See *Claudian* in *Eutropium Eunuch*, 1. 57. So *Propertius* upon this very Queen.

Queen *Cleopatra*, L. 3. 9. That which further makes for us is, that *turpium* is a very fit Epithet for *Opprobrium*; and so *Horace* uses it, *Serm.* 1. 7.

(b) *Mentemque lymphatam* *Maratice redegit in veros timores.*] The Manuscript Copies are all positive for *in veros*, neither have I any design of troubling this Lesson; but yet it should be *ad veros*, if we have any regard for Instances or Examples from other Authors. They all say *redigere ad*. See *Seneca*, *Epist.* 13, *It.* *Epist.* 45. *It.* *Epist.* 95. *Seneca* alter *Controv.* 9. And thus says *Livius* in several Places. See upon this Topick the most accurate *Frederick Gronovius* *ad Liv.* 41. 23. By the way, though it is not our Business or Design to write a Commentary but only *Eminentations*, yet I cannot forbear taking notice, that all the Interpreters I ever saw, behave themselves very sillily upon this Passage, whilst by *lymphata* they understand *ebria, insana, furiata, Drunk, Mad, Raving*; but do thou, O Reader, mend the Matter, and contrive it, *Scar'd, Frighted*, seized with a *Lymphatick*, a *vain Fear*, all which is very plain from the Story; for in the very beginning of the Fight at *Actium*, *Cleopatra* being struck with a *Pannick Fear*, took to her Heels; which *Pannick Fear*, *Augustus*

turn'd into a *Real Fear*, as our Author says, when having gotten the Victory, he gave her chase with his whole Navy. Now unless you take *Lymphata* in this Sense, the whole Sentence will grow as cold as Ice, or will be utterly lost and annihilated. Consult *Seneca* *Epist.* 13. *Id.* *Epist.* 85. and *Lucan.* 7. 186. for a true account of this *Pannick Fear*. *Horace* is very Arch here and very bitter at the same time, when he lets us know, that Queen *Cleopatra's* Mind was not terrified by *Pan*, *Apello*, or any other Deity, but by *Maratick Wine*.

(c) *Nec latentes classe cina reparavit oras.*] Where, I beseech you, is the Sense, and what is the Meaning of *reparare oras classe*? some merry Fellows tell us, that all this is by *Hypallage*, and that *oras classe* stands for *oris classis*: whence they explain it thus, that she did not recruit her Army, or resist her Navy, and renew the War; But, O ye Grammarians! I conjure you to tell me, are such *Hypallages* as this ever to be met with among the Poets? Where do they ever subsist, but in the brainless Heads of our Pedants, who if they can but Trump up an *Hypallage*, or *Hyperbaton*, or a *Synchrysis*, think they have sufficiently cleared up the most obscure Passages. Blockheads as they are! they do not consider, that

that by this Interpretation they have made Nonsense of what Horace says here? since by this, they would make it an Heroick Act in Cleopatra not to resist her Navy: Whereas, that very thing must be a sign of her Fear, since she might have resisted it if she would. Others there are, who give up this foolish Hypothesis, but then by *reparavit oras*, understand *repetiit*, *requirit*, return'd to, or once more sought, and yet with all their cunning, they cannot show us one Instance in all the Latin Tongue to justify this. But now I come, and though all the Books every where extant oppose me in it, yet still I contend, that Horace wrote with his own individual Hand thus,

— Nec latentes
Classe citâ penetravit oras.

That is, *she did not fly into some remote Corner of the Country, where Augustus could not, or would not pursue her.* This clears up the Sense: and those Puppies the Librarians might easily fall into such a Blunder. See Virgil, *Ænei.* 1.

*Antenor potuit Mediis elapsus
Achivis
Illyricos penetrare sinus, atque
intima tutus
Regna Liburnorum* —

Where you see all the Parts very pretily answer to this Passage in Horace; both *Antenor* and *Cleopatra* fly from their Enemies, one to the *intimos sinus*, the other to the *oras latentes*. See also *Æn.* 9. *Silius Ital.* 4. *Id.* 4. *Lucanus*, 7. v. 216. *Suetonius* in *Julio.* c. 51. *Ammianus*, 29. 5. In all these Authors *penetrare* is used to describe Voyages, Journeys, and Peregrinations.

(d) *Ausa & jacentem visere Regiam.*] What does he mean here by *jacentem Regiam*? I believe he means *humilem*, *humble*, or *ignobilem*, *ignoble*, as in *Cicero de Orat.* c. 67. But this Interpretation will never fit this Place. Perhaps he means *dirutam*, *destructam*, *Ruined*, *Pulled down*, as in *Seneca Controv.* 34. But then this Interpretation contradicts the Story: for *Cleopatra's* Palace was at that time standing and in good Plight. Upon this I had cast about, and I had fany'd with my self, that it should be *Ausa & tacentem visere regiam*, notwithstanding the Copies did not admit of this *Lectio*. *Tacentem*, that is, *vacuam*, *desolatam*, *Empty*, *Desolate*, all the Troops and Gangs of Courtiers and Parasites being fled for Safety, after *Antony* and *Cleopatra* were ruined. See our Author upon the same Subject, *Carm.* 4. 14. See also *Claudian*

dian de Rapt. Proserpi. 3. 148. And again, 5. 154. Lucanus, 2. 22. Statius, Theb. 5. 310. In all these Authors you will find an account of *Silent, Empty, Desolate Courts, Palaces and Houses*. But when I had finished my Conjecture, I

was given to Understand afterward, that a *Manuscript* Copy belonging to *Bersmannus*, of which I had never yet seen any one Edition, did plainly and fairly read *tacentem*, and not *ja-centem*.



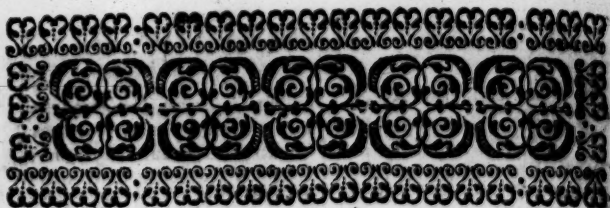
NOTES

QUAE sequuntur in vul-
gatis codicibus, sic sat
commodè explicari pos-
sunt.] What follows is an
account of Eunuchs, Sodo-
mites, the Filthy Distemper, &c.
interlarded with two the fat-
test Quotations that could
be got; and at the foot of
this Bawdy Account, there
is a Passage from one of
the Apostles. All this comes
from an Author who had de-
clared, Ode 1. 15. *Se nul-*
lam his rebus turpiculis lucem
affundere, That he would never
dawb his Fingers with Smut.
Lymphatam intelligunt e-

briam, insanam, furiam. Imo
vero tu, vano pavore territam.]
What Horace calls *Lymphata*,
some Expositors had inter-
preted; *Drunk and Mad*; but
the Dr. calls them Block-
heads for their Pains: and
tells us, that it signifies, *Scar'd,*
Frighted; And yet he owns,
that this Operation happen'd
to *Cleopatra* through the Means
of Wine, *Vino Maratico*. Now
whether it be more likely, that
Wine should *Fright* any Body,
or make them *Mad* and
Drunk, is humbly submitted
to the Candid Reader.



ODE



O D E XXXVIII.

Persicos odi, puer, apparatus:
Displacent nexa philyrâ corona:
Mitte sectari, rosa quo locorum
Sera moretur.

(a) Simplici myrto nihil allabores
Sedulus, cura; neque te ministrum
Dedecet myrtus, neque me sub artâ
Vite bibentem.



O D E XXXVIII.

PERsian Pomp and costly State,
Garlands and Perfumes I hate;
Be not too curious to compose
The flow'ry Sweets and fragrant Rose.

Why should you and I be fine,
Underneath a scanty Vine?
Let Myrtle Wreaths my Brows adorn,
All other Crowns, but that, I scorn.



(a) *S*implici myrto nihil ad
labores sedulus cura.]
Say you so? What, was Ho-
race himself the Master, to
rake all this care that his
Boy, contrary to his Com-
mands, should not use any
other Greens but only Myr-
tle? I fancy the *Saturnalia*
were come about, where the
Servant was to command his
Master. But do thou, O Rea-
der! Read and Point the place
thus, and I'll justify show,

*Simplici myrto nihil ad labo-
res
Sedulus, cura* —————

Cura, take care, says Horace,

or beware, least you are too
curious in getting together *Roses*
or any other Flowers, except
Myrtle only. Perhaps if Ho-
race had a mind to show his
Authority, he might have
said *sedulus mando*, but with-
out doubt, you must read
cura. See for this, *Term.*
Andr. 5. 2. *Horace, Serm.* 2.
6. The *Bodleian Manuscript* is
on the same side, and writes
cura; whence some will won-
der perhaps, that so notori-
ous a fault was never found
out before; but 'tis one
thing to correct a fault, and
another to acknowledge it af-
ter it is corrected.

*The End of the Seventh Part, and of the First
Book of O D E S.*



THE
O D E S
O F
H O R A C E

In *Latin* and *English*;

With a Translation of
Dr. *BENTLER*'s NOTES.

To which are added,
NOTES upon NOTES; Done in the
Bentleian Stile and Manner.

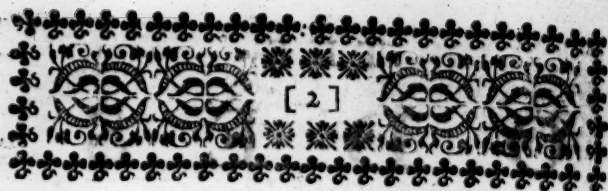
— *Carmina non prius*
Audita Musarum, Sacerdes
Virginibus puerisque cantat. Hor.

P A R T VIII.

To be Continued.

L O N D O N :

Printed for *Bernard Lintott*, at the Cross-
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Q. Horatii Flacci

O D A R U M.

L I B. II.

ODE I. *Ad ASINIUM POLLIONEM.*



*Orum ex Metello consule civicum,
Bellique causas, & vitia, & modos,
Ludumque fortuna, gravesque
Principum amicitias, (a) & arma*

*Nondum expiatis uncta cruoribus,
Periculosa plenum opus alea,*

*Tractas, & incedis per ignes
Suppositos cineri doloso.*

*Paulum severa Musa tragedia
Desit theatri: mox, ubi publicas
Res ordinarias, (b) grande munus
Cecropio repetes cothurno,*

Insigne



THE
ODES
OF
HORACE.

BOOK II.

ODE I. To ASINIUS POLLIO.



OLD is your Muse, to sing in lofty
Strain

The Terrors of a *Civil War*;
How far it rag'd, and whence it
first began:

What various Turns distinguish'd

every Year:

To what a height the Faction Senate ran:
What Streams of Blood were spilt, whose Vengeance
yet we fear.

Hard is the Task, yet worthy such a Pen:

You tread on Quick-sands, pass through Fires;
Defer awhile the bloody *Tragick* Scene,

To guard the State, the State thy Aid requires:

Then take th' *Athenian* Buskin once again,
And finish the great Work thy Godlike Muse inspires

*Insigne mastis praesidium reis,
Et consulenti, Pollio, curia;
Cui laurus aeternos honores
Dalmatico peperit triumpho.*

*Jam nunc minaci murmure cornuum
Perstringis aures: jam litui strepunt:
Jam fulgor amorum fugaces
Terret equos, equitumque vultus.*

(c) *Videre magnos jam videor duces
Non indecoro pulvere sordidos,
Et cuncta terrarum subacta,
Præter atrocem animum Catonis.*

*Juno, & Deorum quisquis amicior
Afris, inultâ cesserat impotens
Tellure, victorum nepotes
Rettulit inferias Jugurtha.*

*Quis non Latino sanguine pinguior
Campus, sepulchris impia prælia
Testatur, auditumque Medis
Hesperia sonitum ruina?*

*Qui gurgēs, aut quæ flumina lugubris
Ignara belli? quod mare Dauniam
Non decoloravere cades?
Quæ caret ora cruore nostro?*

*Sed ne relictis, Musa procax, jocis,
(d) Cæa retractes munera naniam:
Mecum Dionæo sub antro
Quære modos leviori plectro.*



In thee the Injur'd a sure Patron find :
 Thy Voice the awful Senate sways;
Dalmatia's Conquest did thy Temples bind
 With never-fading Green and deathless Praise.
 Such is thy Genius, such thy Warlike Mind,
 No Art to nobler Heights the pompous Tale can raise.
 Methinks I hear the horrid Dinn of Arms:
 Bright gleaming Armour paints the Field:
 The ratling Trumpet pours its dread Alarms:
 The Brave lye low in Dust, the Valiant yield:
 Revenge and Honour the stern Warrior warms,
 And every Breast but *Cato's* is with Horror fill'd.
Juno, or some revengeful angry Pow'r,
 That lately guarded *Libya's* Coast,
 Unable to protect her Fav'rite Shore,
 Repays at last whatever *Africk* lost;
 Satiates her thirsty Rage with *Roman* Gore,
 And with our slaughter'd Sons atones *Jugurtha's* Ghost.
 Each *Latian* Province, ev'ry Field and Plain,
 The Marks of Civil Fury show;
 What Coast, what Country wants that bloody Stain?
 Whilst the proud *Persian* triumphs in our Woe.
 The blushing Rivers, and discolour'd Main,
 With *Roman* Slaughter dy'd, in Sanguine Surges flow.
 Intestine Broils, and bloody Camps and Fights
 But ill become the wanton *Muse*:
 In Sports and Amorous Pleasures she delights,
 Nor further the Heroick Strain pursues,
 But droops her Wings, and near the Shades alights,
 And for the gentle Lyre a softer Theme shall chuse,



(a) **E**T arma nondum expiatis uncta cruoribus.] All the Manuscripts do in a most amazing manner agree to write, *uncta cruoribus*; and there is another Passage in Horace which gives it Countenance. Epod. 5.

Et uncta turpis ova rana sanguine.

But perhaps both that Verse and this are troubled with the same Distemper. Other Authors use the Word *oblita*, by the very same Metaphor. See Ovid Metam. 4, 96. Epist. Canaces. Cicero pro Rosci. To the same purpose is *delibuta*. See Seneca Contro. 2. Horace Epod. 17. For you are to understand, that *delibutus*, besmear'd, is the same as *unctus*, anointed, as Donatus upon Terence, and the old Scholiast upon our Author, inform us. And yet it is worth our Observation, that in the very same Story about Nefus, where Horace uses the Word *delibutus*, Besmear'd; other Authors do not use *unctus*, anointed, but *tinctus*, dy'd. See Cicero de Nat. Deor. 3, 28. Ovid Metam. 9, 131. And again, to the same purpose in the following Lines. v. 153. Seneca Here. Æt. v. 470. concerning Nefus, I therefore read in this Place,

Nondum expiatis tincta cruoribus.

There is no great Alteration in reading the two Words, for unless you keep your Eye close, you cannot readily distinguish *unctus* from *tinctus* in the Manuscript Copies; but this Alteration makes a great difference in the Sense, because you can never say, that Arms are *uncta cruore*, anointed with Blood, unless you take them just reeking out of the Battle, before they are wiped; but they will remain *tincta*, dy'd, a long time after, because when once a Stain of this sort gets into Iron, it can never be wash'd out again. Wherefore the Epithet *tincta*, dy'd, is fitter for this Place, and suits the occasion better than *uncta*. All our Poets use this Word; I do not know of one that has *uncta*. See Virgil Geor. 3. Our Horace Carm. 3, 23. Ovid Trist. 2, 387. Ibid. 14, 2. Ibid. 4, 6. Idem. in Ibid. and so again and again. Moreover as *tincta cruoribus* are linked together here in our Author, so we find them check by jowle in the rest of the Poets. For this, besides the above said Quotations from Ovid and Seneca, see Ovid Pont. 3, 2. Seneca Thyest. 257. Phædrus Fab. 2, 4. Boetius Consol. 2, 5. Tingo & Cruor go together in all these Places.

(b) *Grande murus Cecropis repetes cothurnu.*] Old Father Heinsius says, Here perhaps you ought to read

Cecropii

Cecropis repetes cothurni.

But *Heinsius* the Son, in the Margin of his Book, of which I have a Copy now by me, says, Perhaps we ought to read

Cecropis repetes cothurnos.

But these things are not of such terrible Consequence, as to oblige us to depart from the Vulgar Lesson in all the Books. Only I must take notice, that all the Modern Interpreters are horribly out in explaining those other Words, *Non ubi publicas Res ordinari*. The old Scholiasts are more in the right, when by *Ordinari*, Order, they understand *Scripturis*, You have written. *Ordinari* is indeed not very common in this Acceptation; but our *Horace* is a new vamped of Words, and borrowed this from the Greek, *ὑποτάττειν* ordinare, is the same thing as *librum scribere*, to write a Book, and *ὑπόταγμα* a Syntagma, is the same as *liber*, volumen, a Book or Volume. The common Sense of this Passage requires this Explanation.

(c) *Audire magnos jam videor duces.*] What, I beseech you, do these great Generals here prate of, which *Horace* says he seems to listen to?

*Audire magnos jam videor duces,
Non indecoro pulvere sordidos;
Et cuncta terrarum subacta
Præter atrocem animum
Catonis.*

Forsooth you do not find they say any thing, and to what purpose are those Words;

Non indecoro pulvere sordidos?

For Dust and Filth do not belong to the Sense of *Hearing*, but that of *Seeing*. In another place indeed our Author fancied to himself that he heard *Calliope*.

*Audire, & videor pios errare
per lucas.*

Here he speaks Sense, and to the purpose: For *Calliope* was just then beginning to sing him a long Song, *Longum Melos*: But in the present Case, where he pretends to overhear a parcel of Generals, we cannot find that they mutter so much as one Syllable. I cannot chuse but wonder, that so many Interpreters should digest such Stuff as this. Perhaps the old Scholiasts may help us out here at a dead Lift; they tell us here, That they are in doubt, and don't know whether *Horace* means, that he heard the Generals making Speeches, or *Pollio* writing Verses on this Subject. But, I beseech you, what sort of Speeches must these Generals make in a Cloud of Dust, and in the Heat of the Battle? Or by what License and Authority did *Horace* leave out *cancionantes*, making Speeches, in the midst of an imperfect Speech of his own, which must be otherwise supply'd.

And as for that other Whim, when by *Duces* they suppose *Horace* means *Pollio* only, how can they make this good by Precedents? Without more ado the Passage is faulty, it cannot be explained, but it may easily be mended.

*Videre magnos jam videor duces,
Non indepro pulvere sordidos.*

What can be brighter than this Lesson? Those pleasant Dogs, the *Librarians*, altered it forsooth, because

————— *Murmure cornuum
Perstringu aures, jam litui stre-
punt,*

went just before, as if it were not the same Man here, who both heard the Trumpets sounding, and saw the Warriors just about to fall on and begin the Battel. *Videor videre*, I seem to see, is indeed a Trite Expression, but withal a very Elegant one. See *Plautus* *Mustellar*. 1, 3. *Terence*, *Adel*. 3, 3. *Cicero* in *Caril*. 4, 6. *Cicero* the Son in *Epist. Fam*. 16, 21. *Prudentius* *Peristeph*. 2, 558. Thus the rest of the Poets upon the like occasion do not pretend in their Fictions, *audire bella & duces*, to hear Wars and Generals, for how should they? but *videre & cernere*, to see and behold them. See *Virgil* *Æn*. 6. *Claudian* *Conf. Honor*. 3, 200. *Petronius*. All these Authors have their *Visions* as well as *Horace*. He

and *Petronius* both observe the same Order. *Petronius* pretended to hear the Rattling of Armour, the Fight at *Philippi*, and the Rout of the *Thessalians* and *Spaniards*: and just so our *Horace* fancies that he heard the Sound of Trumpets, and saw Generals Conquering and laying Countries waste.

(d) *Cœa retrahes munera Nania.*] *Nick Heinsius* has a particular Fancy of his own, to read *Funera*. *Cabotius* had rather have *Vulnera*, and pretends to have some old Copies on his side; but what they are I cannot for my Blood imagine. All that belong to me, and to *Lambin*, *Crugnius*, *Torrentius*, *Pulmannus*, &c, do all agree admirably well, and stand fast by *Munera*. Besides, this is exactly according to my Mind. Do not says our Author, undertake a Business that is above your Strength, and which better suits the great Abilities of *Simonides's Muse*. See *Virgil* *Æn*. 5, 846. But then a little after, the *Peter-house* Copy, even in spite of the Metre, reads,

Quare modos levioze Lyrâ.

But *Plectro* is interlin'd, as a Various Lesson; *levioze Lyrâ*, *Harp*, *chordâ String*, or *plectro Quill*, are all to the same purpose at long run. See *Ovid* *Metam*. 10, 150. *Stat. Theb*. 10, 440. *Seneca* *Agam*. 329. All which Passages are stoln from this very Scrap in *Horace*.

Unâ

UNcta enim cruore arma vix dici potuerunt, nisi statim a pralio & cade, priusquam ingererentur: Tincta vero etiam diu postea manserunt; quia macula, qua semel penitus insederat ferro, abluī non poterat.] The Dr. will not suffer his Author to call the Roman Arms, uncta cruoribus, anointed with Blood; but will have tincta cruoribus, dy'd with Blood, to be the better Phrase, for this noble Reason, Because Unctions are easily wiped away, but a Tincture is never to be effaced. Should it so happen, that any of the Soldiers, when the Battle was done, did make use either of a Grindstone or a Whetstone, the Dr's Criticism must be utterly spoiled. As for the difference between unctus and tinctus, I do not think one more proper than the other because either this or that Strain lasts longest, for Horace says nothing here of any such Duration: He does not tell us that these Spots were not yet worn out, but not yet expiated or atoned for, nondum expiatis; but I take unctus to be most proper here, because Blood is more like an Ointment than a Tincture, being not so fine and fluid; and because unctus seems to imply Filth or Pollution, and therefore fit to express that

Blood which was basely and dishonourably shed in a Civil Unnatural War. The Dr. produces a vast number of Authors who have used the Word tinctus; I know not who should scruple the being and existence of that Word: Doubtless, if it had never been used, we should hardly find it in the Dictionary.

Audire magnos jam videtur Duces. Quid sodes, narrant boni illi Duces, quos audire sibi videtur Noster?] This is smart enough; the Dr. will have it that these Generals here should make Speeches, since Horace pretends to hear them: Whereas I believe Horace intended by what follows to let us know, that they were fighting, shouting, riding, killing, running away, and the like, all which Actions produce an Idea proper for the Sense of Hearing, as well as making of Speeches. If we may credit what follows, our Poet fancied he heard cuncta terrarum subacta, that is, Countries, Provinces, Cities, Towns, conquered, spoiled and laid waste; nay, among other things mentioned we have atrocem animum Catonis; if then the Dr's Interpretation be right, a Soul, a City and a Province, must be as capable of making a Speech as a General.



ODE II. *Ad C. CRISP. SALLUSTIUM.*

Nullus argento color est, avaris
(a) *Abdita terris inimice lamna,*
Crispe Sallusti, nisi temperato
Splendeat usu.

Vivet extento Procaeleus avo,
Notus in fratres animi paterni :
(b) *Illum aget pennâ metuentes solvi*
Fama superstes.

Lætiùs regnes aridum domando
Spiritum, quam si Libyam remotis
Gadibus jungas, & uterque Panus
Serviet mi.

Crescit indulgens sibi dirus hydrops,
Nec sitim pellit, nisi causa morbi
Fugerit venis, (c) & aquosus albo
Corpore languor.

Redditum Cyri solio Phraatem,
(d) *Dissidens plebi numero beatorum*
Eximit virtus, populumque falsis
Dedocet uti

Vocibus, regnum & diadema tutum
Deferens uni, propriamque laurum,
Quisquis ingentes oculo irretorto
Spectat acervos.

Dr. B——'s NOTES. ODE 2.

(a) **A***bdita terris inimice*
lamna.] Lambin fancy'd to himself, that he had done mighty Matters, when in spite of all the Copies, which plainly wrote it *abdito argento*, hidden Silver, he whipt in *abdita Lamna*, hidden Plate, and restored the whole Passage thus,

Nullus argento color est, avari
Abdita terris inimice lamna,
Crispe Sallusti, nisi temperato
Splendeat usu.

For, says he, If Horace had said thus, Gold, when hid under Ground, has no manner of Colour, much less a shining Colour,

ODE II. To C. CRISPUS SALLUSTIUS.

HOW dim is Gold, how faint it shines,
 When hid below in dirty Mines ?
 Still as it spends, more bright it shews,
 And take its Value from its Use.

When Fame of *Proculus* sings,
 She mounts on Everlasting Wings ;
 His free and generous Actions prove
 A Father's in a Brother's Love.

The Man who curbs his vicious Mind,
 When to base Avarice inclin'd,
 A nobler Empire far maintains,
 Than he who o'er all *Africk* reigns.

'Tis great this Passion to controul,
 For 'tis the Dropsie of the Soul :
 Unless you purge each Sickly Vein,
 'Twill Thirst, and Drink, and Thirst again.

Virtue ne'er reckons with the Bless,
 The Man who sways the potent *East* ;
 No specious Names, no false Disguise
 Can cheat her clear unerring Eyes ;

Only to him she gives the Crown,
 And puts the Lawrel Garland on,
 Who against Bribes undaunted stand,
 That neither touch his Eyes nor Hands.

Colour, unless it shines by a temperate Use: Would he not have talk'd very foolishly? For it would have been all one as if he had said, there are no Charms or Beauties in an Ugly Woman, unless that Ugly Woman be Handsom. Here I commend *Lambin's* way of arguing, if

Horace had ever said any such thing as he Dreams of; but it is a clear Case, that *Lambin* could not Construe this Sentence; for let us re-establish the Reading just as we find it in all the Manuscripts Copies, only we will alter the *Pointing*,

Nullus

*Nullus argento color est avaris
Abdito terris; inimice lamina
Crispe Salustij, nisi temperato
Splendeat usu.*

These Words do not seem to infer, as if Horace believed, that Silver when it lay hid had no Colour, unless the same Silver did shine; but they only acquaint us by way of Relation, that *Salust* was an Enemy to Plate, unless when it did shine. You see then, what becomes of *Lambin's* acute Observation; and yet this Scabby Lesson has past current in all the Editions since his time. Now I hope I have clear'd up the Sense, which is this: *There is no Colour, no Beauty, no Comeliness in Silver, when hid under Ground, or buried in Earth, as the Custom of Misers was to hoard up their Treasure in some dark hole. See our Author, Serm. 1, 1 concerning hoarding of Money under Ground. You, says Horace, O Crispus, Sallustius, acknowledgeth his very Truth, who do not value your ready Rins, further than by spending it handsomely. Lamina, Plate, is the same thing as Cole, Darby, Gold or Silver. See for this Ovid. Fast. 1, 208. Seneca de Bene. 7, 10.*

(b) *Illum agit pennâ metuentes solvi.*] All the old Books belonging to *Torrentius*, and the *Leiden*, *Gravian*, and *Queen's-College* Copy, belonging to us, together with the old *Scholias*t, do all read *agit*. It is all one which you fol-

low; and yet we rather chuse to side with the old ones. In the preceding Verse, a pretty sort of a Fellow for a Scholar, who lately Published *Horace*, was pleas'd to place a Comma after *notus*,

*Vivēt extento Proculeius avo
Notus, in fratres animi paterni;*

And he is strangely surpriz'd no Body ever saw this but himself. I, on the other hand, am both amazed and concern'd, that so ridiculous a Distinction ever came into his Head. *Vivēt notus*, he shall live known; how silly and trifling is this, in comparison of plain *Vivēt*, He shall live? See *Valerius Paterculus*, 2, 66. *Ovid* in fine *Metamor. Idem. Amor. 1, 15*. All these Authors are contented with plain *Vivo*, to live. Then besides, that other Phrase, *In fratres animi paterni vir*, a Fellow that loved his Brethren as well as if they had been his Sons, can never be half so good as *notus animi paterni*, known to have a Fatherly Disposition; the first only acquaints us, that *Proculeius* was what we call in Greek φιλαδέλφους, a Lover of his Brethren; but the other makes him remarkable among his Brethren for what we call φιλαδέλφεια, Brotherly Love. Add to this, that by this whimsical Distinction we lose a mighty pretty Figure, which our Author borrowed from the Greek Lexicons, *notus animi*, known,

known to have a Soul, which he first invented and discovered, and deliver'd it down to be imitated by those that came after him. See his Followers *Silius Ital.* 15. *Statius Theb.* 2, 274. *Symmachus* *Epist.* 2, 63.

(c) *Et aquosus albo Corpore languor.*] *Prudentius*, who is both our Christian *Horace* and *Virgil*, has imitated this Passage very prettily. *Cathem.* 8, 61.

*Deferant vires, & aquosus
albis
Humor in venis dominetur,
agrum
Corpus inerrans.*

And again, *Peristeph.* 2, 241.

*Hydrops aquosus lucido
Tendit veneno intrinsicus.*

But *Serenus Sammonicus*, cap. 28, De *Hydrope*, is more open and plain.

*Unguine quo frangit vires
languoris aquosi.*

Theodore Marcilius quoted this very place, to support an Opinion of his; and so did *Dacier* after him. We also have thought fit to produce it for this end, that no rash Expositor should rely too much upon that Passage in *Prudentius*, and thereupon undertake to alter *Horace* thus,

*Et aquosus albi
Corporis humor.*

(d) *Diffidens plebi.*] *James Cruquius* imagines, that the *Blandinian Copies* are right, when they correct this *Lecti-* on thus, *diffidens plebis*; and I cannot deny, but that our *Queen's-College Copy*, and also the old *Venetian Edition*, are both on the same side; and I verily believe our Author might safely use that *Greek Construction*, *Diffidens plebis*, as he elsewhere does, where he makes both *Regnavit*, *Abstinet* and *Desine*, govern a *Genitive Case*, as *Regnavit populorum*, *Abstinet irarum*, *Desine querelarum*. But then *Priscian's Authority* ought to bear down all, who tells us, Pa. 1158, *That there are some Verbs active, which yet are transitively joined to a Dative Case standing by it self*, as *Diffideo tibi*. See *Hor. Carm.* 2.

Redditum Cyri solio Phraa-
tem

Diffidens plebi numero bea-
torum

Eximit virtus. ———

Plebi is so much the better *Lecti-* on, as it clears up the Sense from all Ambiguity, least you should construe *diffidens numero plebis* together, in the same ridiculous manner as *Acron the Scholiast* did.

O, D E III. *Ad DELIUM.*

Æ *Quam memento rebus in arduis
 Servare mentem, (a) non secus ac bonis,
 Ab insolenti temperatam
 Latitiâ, moriture Deli:*

*Seu mœstus omni tempore vixeris,
 Seu te in remoto gramine per dies
 Festos reclinatum beâris
 Interiore notâ Falerni.*

(b) *Quâ pinus ingens albaque populus
 Umbram hospitalem consociare amant
 Ramis, & obliquo laborat
 Lympha fugax trepidare vivo:*

*Huc vina, & unguenta, & nimium breves
 Flores amana ferre jube rosa,
 Dum res, & atas, & sororum
 Fila trium patiuntur atra.*

*Cedes coemptis saltibus, & domo,
 Villâque flavus quam Tiberis lavit:
 Cedes, & exstructis in altum
 Divitiis potietur hæres.*

Dive/me

[15]

ODE III. To DELIUS.

BE calm, my Friend! be easie and sedate,
And bend your Soul to every State,
However Fortune smiles or knits her Brow,
Let not your Passions rise too high, or sink too low.

Be calm, tho' heavily thy Moments pass,
Or tho' reclining on the Grass
You spend the Day in Mirth, and cheer your Soul
With rich *Falernian* Liquor from the sparkling Bowl.

There, where the Poplar and the stately Pine
Meet in the Shade, and closely twine,
To form the Bow'r with thick intangled Bows,
And where the limpid Stream in curling Murmurs
flows;

Now let your Slaves their Wines and Odours bring,
And all the Flow'rs that grace the Spring,
Whilst Plenty lasts, whilst you are Gay and Young,
And the indulgent *Fates* your Silken Thread prolong.

You must your Fields and pleasant Seat forego,
Where *Tiber's* yellow Waters flow,
You must to *Pluto's* gloomy Realm repair,
And leave your heaps of Wealth to a luxurious Heir.

What

Divæne præco natus ab Inacho,
 Nil interest, an pauper, & infimâ
 De gente sub dio moreris,
 Victima nil miserantis Orci.

Omnes eodem cogimur: omnium
 Versatur urnâ seriùs ocyùs
 Sors exitura, & nos in æternum
 Exilium impositura cymba.

Dr. B—'s NOTES, ODE 3.

(a) **N**ON *secus in bonis.*] obliquo, stands good and is received as Authentick by the Editors; but all the Books oppose this with might and main; for thus they have it, *Ramis quo obliquo*, or *quoque*, or *quid*, or *quo*, or *qua*; perhaps you ought to read the whole Passage thus,

Et in medias res
 Non secus ac notas, auditorem
 rapit.

Umbra hospitalera consociare
 amant
 Ramosque, & obl.

(b) *Qua pinus ingens.*] This Lesson is also taken from Lambin's Manuscripts; for all our Copies say, *Quo pinus*. So that other Reading at verse the 11th, *Ramis* &

But be sure you stick close by the Books, and read *Albaque Populus*, and not *Ala*, as Lambin imagines it should have been, according to that in our Author, Epod 1.

Altas

What matters your high Blood and noble Birth,
 When you are tumbled low in Earth?
 'Tis the same thing, if naked on the Shore
 You lye expos'd a Prey to Hell's relentless Pow'r.

In the eternal Urn our Lots are cast,
 And to the Shades below we haste;
 The grisly *Ferryman* shall waft us o'er,
 Thence never to return to Earth's bright Confines more.

Altas maritat populos.

To which Quotation you may
 add *Cicero de Leg. 1, 5. Clau-*
dian in Rapt. Proser. Præfat.
 In both these the *Poplar* is
 called *Tall*, or *alta*; but no-
 thing is more cold than
 that double *Epithet*, which
 is no better than Tautology,
ingens altaque, Tall and Lusty;

one may easily know that
 this *Poplar*, which is *alba*
white, was also *alta*, or *in-*
gens, tall and lusty, because
 it joins its Bows with a large
 Pine, in order to make a
 Shade: which it could never
 do, unless it was *tall* and
 well-grown: so that here was
 no need of the other *Epithet*,
alta, to prove its *Lustiness*.



B

O D E

ODE IV. *Ad XANTHIAM PHOCEUM.*

NE sit ancilla tibi amor pudori,
Xanthia Phocæ: prius insolentem
Serva Briseïs nîveo colore
Movit Achillem.

Movit Ajacem Telamone natum
Forma captivæ dominum Tecmessa:
Arsit Atrides medio in triumpho
Virgine raptâ;

Barbara postquam ceceidere turma,
Thessalo victore, & ademptus Hector
Tradidit fessis leviora tolli
Pergamæ Graiis.

Nescias an te generum beati
Phyllidis flavæ decorent parentes:
Regium certe genus, & penates
Metet iniquos.

Crede non illam tibi (a) de scelestâ
Plebe dilectam; neque sic fidelem
Sic lucro aversam potuisse nasci
Matre pudendâ.

Brachia, & vultum, teretesque suras
Integer laudo: fuge suspicari,
(b) Cujus octavum trepidavit atas
Claudere lustrum.





ODE IV. To XANTHIAS PHOCEUS.

B Lush not to own the gentle Dame,
Who wins your Heart, yet stains your Blood;
When nothing in the World could tame
Achilles, to a Slave he bow'd.

Stern *Ajax* stoop'd from all his Pride,
To wear *Tecmessa's* humble Chain;
Atrides mid'd a Triumph dy'd,
By one of his own Captives slain.

'Twas then, when *Ilium's* lofty Tow'r
Was lay'd in Dust, her Forces kill'd,
And *Troy*, when *Hector* was no more,
No longer could maintain the Field.

Perhaps when *Phyllis* is your Bride,
You'll find your Blood much higher run,
Your self to some great House ally'd,
Whose Fall her present Tears bemoan.

Think not, a Nymph so free and fair
Could ever come of vulgar Race:
There's something Noble in her Air:
We read her Lineage in her Face.

I gaze, when in full Bloom she Shines,
Her Eyes her Charms can safely bear:
My Age to forty Years inclines;
In me you need no Rival fear.

a) **D**E *sceleratâ plebe dilectam*.] Almost all our Books say *dilectam*, which occasions a doubt among Expositors, whether our Author by *dilectam* means *amatam*, Beloved, as in *Epist.* 2, 1.

Dilecti sibi Virgilius Variusque poeta;

Or whether he means *selectam*, *electam*, chosen, elected; for the word, that bore this Signification, was antiently written after this manner, as *dilectus militum*; and other Critics besides my self have taken notice of this. Both these Interpretations will serve: but the last of the two is most to my Mind. See *Ovid. Amor.* 1, 42. *Pliny Histor.* 8, 5. Where he speaks concerning *Elephants*. *Ac nequis vulgariter electam*, &c. Thus *Cl. Harduinus* publishes the Passage out of his Copies. For as for the other Editions, they read *vulgariter dilectam*, which is the same thing, and ought by no means to have been corrected. In the mean time the Interpreters bear the Buss to no purpose, when by *sceleratâ plebe*, they would understand *servili, miserâ, infelici*, the servile, poor, wretched Mob; whereas *sceleratâ* certainly signifies, as it always should signify, *Scelerata, Impia, Wicked, Roguish*. For thus our Author reasons, You may easily guess by her Manners and Behaviour, that she was

born of honest Parents; for a Girl so true and constant, and so averse to filthy Lucre, could never come from the Mob, who are false and roguish, and who love Money. See *Lucret.* 2. 623. concerning the wickedness of the Rabble, The Epithet *sceleratâ* therefore does not refer to the Condition of the Mob, but the Manners; as on the other, *matre pudenda* in the very next Line, does not respect the Manners but the Condition; it signifies a mean Mother, not Free, a Servant. For this see *Suetonius* in *Vitellio*, c. 2, where you may find the very same *Gerund, Pudendus*. See also what Remarks we our selves have made at *Carm.* 1, 37, v, 15.

(b) *Cujus ollarum tropidavit atas claudere lustrum*.] All the Manuscripts say *claudere lustrum*, as well those that belong to us, as those that belong to the other Critics. I, for my Part, have no manner of Design to turn this Lesson out of Possession of this Place, since it is so pretty and elegant, and may be so easily justified by a Paralell Passage from *Nemesianus*, *Eclog.* 1, 45.

*Felices anni, nostrique novissimus avi
Circulus, innocua clausurunt tempora vita.*

And yet I cannot for my Blood conceal a shrewd Suspicion,

spicion, [that came into my Head of a sudden, imagining those Rogues the *Libertarians*, either through Ignorance or Impudence, poet in *Claudere* instead of *Condere*,

*Cujus octavum trepidavis atas
Claudere lustrum.*

What Mortal is there so great a Stranger to good Latin, as to refuse his Acceptance of this well-known remarkable Phrase? See *Suetonius* in *Augusto*, 97. *Cum lustrum in campo Martio magna populi frequentia conderet.* See also how often *Livy*, *Cicero*, *Valerius Flaccus*, and the rest of

the Fraternity of Poets and Orators, make use of this Expression. *Condere* is the very same thing as *Finire*, to End, to *Finish*. Thus our Author words it. *Carm.* 4. 5.

*Condit quisque diem collibus
in suis.*

And so says *Virgil*.

*Contando longos memini me
condere soles.*

Thus too *Lucretius* expresses himself.

*Proinde licet quotvis vivendo
condere secula.*

NOTES upon NOTES. ODE 4.

A *Mbignum utrum amatam intelligamus, an selectam, electam. Posterior sensus magis placet.*] The Dr. calls *Phocens's* Mistress *delectam*, chosen, and not *dilectam*, Beloved; and yet after that, he agrees with *Horace* in making it a Question, whether she

were a *Drab*, a *Wench* of no Family, one of the *vulgar*; Which is strange: for if, as the Dr. construes it, she were *delecta de plebe*, chosen by *Phocens* from the Mob, how came he afterwards to have any Scruple about her Extract?

ODE V.

Nondum subactâ ferre iugum valet
 Cervice, nondum munia comparis
 Æquare, nec tauri ruentis
 In venerem tolerare pondus.

Circa virentes est animus tua
 Campos juvenca, nunc fluvius gravem
 Solantis æstum, nunc in udo
 Ludere cum vitulis salicto

Præstientis. tolle cupidinem
 Immitis uva: jam tibi liquidos
 Distinguet Autumnus racemos
 (a) Purpureo variis colore.

Jam te sequetur, (b) currit enim ferox
 Ætas, & illi, quos tibi demserit
 Apponet annos; jam protervâ
 Fronæ petet Lelæe maritum:

Dilecta, quantum non Pholoe fugax,
 Non Chloris, albo sic humero nitens,
 Ut pura nocturno renidet
 Luna mari, Cnidiæve Gyges:

Quem si puellarum insereres choro,
 Mirè sagaces falleret hospites
 Discrimen obscurum, solutis
 Crinibus, ambiguoque vultu.



O D E V.

THE Nymph you love is Young and Wild,
 In *Cupid's* active Game unskill'd;
 Her Limbs are yet too weak to prove
 The vigorous Feats of sprightly Love.

She in the Meads or on the Grass
 Among the Girls securely plays:
 Or near some River's cooling side,
 Where Willows grow, and Waters glide.

How can you taste what's Raw and Green,
 A tender Thing, not yet Fifteen?
 Stay till you see the Bloom arise,
 And Ripeness wanton in her Eyes;

She'll meet you then in full-blown Charms,
 And spring with Joy into your Arms,
 When Time has borrow'd from your Years,
 And plac'd the full Account to hers.

Not *Pholoe* the Coy and Fair,
 In Beauty shall with her compare;
 Not *Gyges* shall more Conquests own,
 Whose Form outshines the Silver Moon.

Him if among the Maids you place,
 His flowing Hair and blushing Face
 Would hide his doubtful Sex so well,
 Who only looks, could never tell.



(a) *Pur-*

(a) *Purpureo variis colore.*
So say all our Books;
and yet some of Lambin's
Copies read,

Purpureus vario colore.

That Critick approves of both these Readings, whereas I approve of neither. For what Poet ever pretended to describe to us, or what Painter to represent the Autumn, either *varium colore purpureo*, distinguished with a purple Colour, or *vario colore purpureum*, changing its colour to Purple? Without doubt, here is some Mistake. Suppose you should restore the Place upon the bare strength of Conjecture, thus,

— Jam tibi lividos
Distinguet Autumnus racemos
Purpureo variis colore.

It is certain, that these last words belong to the *Racemi*, and not to *Autumnus*. See *Ovid. Metam.* 3, 483.

Non aliter quam poma solent,
qua candida parte,
Parte rubent: aut ut variis so-
let uva racemis
Ducere purpureum, nondum
matura, colorem.

This Passage seems by several Marks to be plainly stoln from our *Horace*; for in both *Horace* and *Ovid* you find *varios racemos*, and *purpureum colorem*. See *Propertius*, 4, 2.

*Prima mihi variat liventibus
uva racemis.*

See also *Pliny. Histor.* 17, 22.
And *Ovid* in *Nuce.* 31.

(b) *Currit enim ferax atas.*
Most of our Books, and those the oldest, as the *Leyden*, *Grævian*, and *Queen's-College* Copy, with several others, say, *curret*. But notwithstanding this, the vulgar *Lesson* is most to our Mind. For if you write *curret*, in the *Future Tense*, you must understand this of the Age of *Lelage* only; but *Currit* in the *present Tense*, is what we say in *Greek*, *ῥαγδα*, a Sententious Moral Word, and signifies thus much, that the Time and Life of all Mortals posts on, and runs away as fast as ever it can. See *Cicero Tuscul.* 1, 31. *Ovid Metam.* 10, 5, 19. *Juvenal.* 9, 126. who very well describe the Swiftness of Time. But what, I beseech you, is that which follows?

*Atas, & illi quos tibi dem-
seris.*
Apponet annos.

This, forsooth, is explained to us from another Place in *Horace's Art of Poetry*.

*Multa ferunt anni venientes
commoda secum.*
Multa recedentes adimunt.

That is to say, our Years are suppos'd to proceed, till we

come to the middle Stage and half-way House of human Life, but after that to go backward. But I must speak my Mind, with the good leave of these merry Fellows; *demere annos*, to take away Years, can signify nothing else, but to detract from the number of our Years, and thereby to shorten our Lives. See *Ovid. Metam.* 7, 168.

Deme meis annis, & demtos adde parenti.

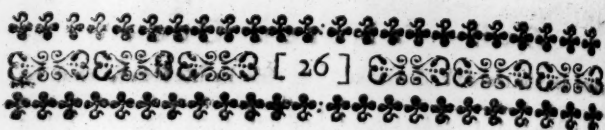
They are the words of Jason to Medea, in which he wishes that the Gods would prolong the Years of his Father *Ason*, though they shorten'd his own for that very purpose. The People of Rome made use of the very same Compliment in their Flatteries to Trajan. See also *Statius, Silv.* 5, 1, v, 180. *Ovid, Metam.* 10, 24. In their Accounts of the lengthening and shortning of Man's Life. Now then if the words of Horace have any manner of Sense in them, they must signify thus much, *Age or Time shall cut off or take away some of thy Years, and shall add or place them so taken away, to the account of your Mistress Le-lage*; But Horace was so far from having such a Notion

as this in his Head, that he did not so much as dream of any such Matter. What then shall we do in this Case? Præter give me thy Opinion now, gentle Reader! whether the following Conjecture of mine is not a very pretty one, and worthy to have a white Mark set upon it?

————— *Currit enim ferox
Ætas; & illi, quod tibi dem-
ferit,
Apponet annus* —————

That is to say, *As fast as you grow old, so fast she your Mistress shall grow ripe, and fit for Business*; Time shall take away something from the Flower of your Age, and make up the Flower of her Age by that Addition. *Annus* a Year, is either to be taken strictly and properly in this Place, or in a large or loose Sense, for any Part or Measure of Time. See *Nemesianus. Eclog.* 4. Our *Horace, Car.* 2, 15. *Epistle* 2, 2. where Hours and Years stand for Time in general. But that Passage in *Ars Poet.* is most to our present Purpose.

*Multa ferunt anni venientes
commoda secum,
Multa recedentes adimunt.*



ODE VI. *Ad SEPTIMIUM.*

Septimi, Gades aditure mecum, &
Cantabrum indoctum juga ferre nostra, &
Barbaras Syrtes, ubi Maura semper
Æstuat unda :

Tibur Argeo positum colono,
Sit mea sedes utinam senecta,
Sit modus lasso maris, & viarum,
Militique.

Unde si Parca prohibent iniqua,
Dulce pellitis ovibus Galeſi
Flumen, & regnata petam Laconi
Rura Phalanto.

Ille terrarum mihi præter omnes
Angulus ridet: ubi non Hymetto
Mella decedunt, viridique certat
Bacca Venafro;

Ver ubi longum, tepidasque præbet
Jupiter brumas, (a) & apricus Aulon
Fertilis Baccho minimum Falernis
Invidet uris.

Ille te mecum locus, & beata
Postulant arces: ibi tu calentem
Debitâ sparges lacrymâ sa villam
Vatis amici.



✻

(2) **E**T *amicus Aulon.*] *Amicus* is plainly ex-
tant in all the Parchments;
and if all the rest of the Par-
cels hang together, you have
no occasion to correct it
with $\omicron$ π α ν σ Nick Heinsius, and
write *amicus*; for *Aulon* may
be very well called *amicus*
Baccho, a Friend to Bacchus.
Thus *Claudian* in *rapt. Pro-*
fer. 2, 108, calls an Oak the
Friend of Jupiter; and *Seneca*
in *Phœnis.* 607, supposes
Ceres to have a Kindness for
Gargara, and *Bacchus* for *Phœ-*
ciæ, *Ædip.* 279; *Phœbus* for
Cilla, *Troad.* 227, and *Ju-*
piter for *Crete*,

Carnula Crete, magno tellus
Cara Tonanti,

For so the *Florentine Copy*,
which is the oldest, very tru-
ly reads it; the vulgar Le-
ction is *Clara Tonante*; and
therefore, 'tis to no purpose
for *Gronovius* to think to
foist in here his *Parvo tellus*
clara Tonante; for this sort
of Verse will never admit of
a *Trochee*. See *Statius*, *Silv.*
3, 8. and again, *Silv.* 1, 2.

Qua Bomio dilectus ager, col-
lesque per altos
Uritur, & pralis non invidet
uva Falernis.

Here *Statius* has plainly co-
py'd this whole Passage of
Horace, either by Chance or
on Purpose. But now what
shall we understand by *fertili*

Baccho? *Passeratius*, *Canterus*,
and some other Criticks, had
very good reason to dislike
this; for as to what occurs
in *Propertius.* 4, 6.

Ingenium potis irritat Musa
poetis:
Bacche, soles Phœbo fertilis
esse mo.

this can never patch up the
Business; for though *Bacchus*
may very well be said to be
fertilis Phœbo, fruitful enough
upon *Phœbus's* Account, this
is no reason why *Bacchus*
should be called *fertilis* at
Random, so as to makethis
a standing *Epithet*; neither
can any Instance be produ-
ced to defend and support
this Expression. Some of the
old *Parchments* are much more
in the right, when they read
Fertilis Baccho; thus say the
best of my Books, the *Leyden*,
and *Peterhouse's Copy*; and thus
Servius upon *Virgil*, *Æneid.* 3,
553. See where *Fertilis* is
used by *Seneca* in *Agamem.*
852. *Severus* in *Ætna Virgil*,
Georg. 4, 128. *Idem* *Æneid.* 7.
Claudian, 2, *Stilich.* 457. *Sta-*
tius, *Theb.* 7, 308.

— *Feracem.*
Messe Coroniam, Baccho Glisan-
sa colentes:

Where the old Scholiast *La-*
lantius says thus, *Two Ci-*
ties please themselves in the e-
qual Products of two Deities;
Coronia, Baccho fertilis est,
pro

produces good Wine. Let us therefore follow the Authority of the better sort of Books, and write

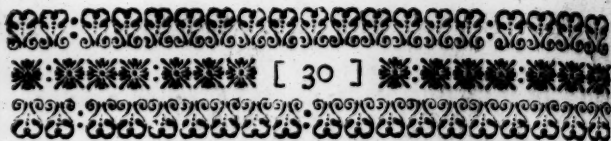
— Et amicus Aulon
Fertilis Baccho —

But then presently you get into another scrape as bad; for if *Fertilis* be a true Lesson, it must necessarily follow that *amicus* must be a false one; because there is nothing left to which it has any manner of Reference. Not to amuse you any longer, I would have you alter the Place a little, and then, write it thus, —

Et apicus aulon
Fertilis Baccho —

See Virgil Eclogue, 9. Georg. 2. Tibullus, 1. 4. Concerning planting of Vineyards in the Sun-shine. It was a pretty fancy in Horace, after he had said *repidas brumas*, presently to subjoin *apicus Aulon*; for a Sun-shiny Situation agrees very well with a warm Winter. Acron the Scholiast has this Note upon the Place, Horace expresses the Pleasure he takes in the Fields of Tarentum, because they yielded good Honey and Olives, and were warm in Winter.





ODE VII. *Ad POMPEIUM VARUM.*

O Sape mecum tempus in ultimum
Deducte, Bruto militia duce,
Quis te redonavit Quiritem
Dis patriis, Italoque calo,

Pompei, meorum prime sodalium?
Cum quo morantem saepe diem mero
Fregi, coronatus nitentes
Malobasreo Syrio capillos.

Tecum Philippos & celerem fugam
Sensi, relictâ non bene parmula;
Cum fracta virtus, & minaces
Turpe solum tetigere mento.

Sed me per hostes Mercurius celer
Densò parventem sustulit aere:
Te rursus in bellum resorbens
Unda fretis tulit astuosus.

Ergo obligatam redde Fovi dapem:
Longâque fessum militiâ latus
Depone sub lauru meâ: nec
Parce eadis tibi destinatis.

Oblivioso levia Massico
Ciboria exple: funde capacibus
Unguenta de conchis. quis aude
Deproperare apio coronas

Curatve myrto? quem Venus arbitram
Dicet bibendi? non ego sanius
Bacchabor Edonis: recepto
Dulce mihi furere est amico.



ODE VIII. *Ad BARINEN.*

(2) **U**LLA si juris tibi pejerati
 Pena, Barine, nocuisset inquam:
 Dente si nigro fieres, vel uno
 Turpior ungue,

*Credere: sed tu, simul obligasti
 Perfidum votis caput. enitescis
 Pulchrior multo, juvenumque prodis
 Publica cura.*

*Expedi matris cineres opertos
 Fallere, & toto taciturna noctis
 Signa cum calo, gelidâque Divos
 Morte carentes.*

*Ridet hoc, inquam, Venus ipsa: rident
 Simplicees Nympha, ferus & Cupido,
 Semper ardentes acuens sagittas
 Cote cruentâ.*

*Adde, quod pubes tibi crescit omnis,
 Servitus crescit nova: nec priores
 Impia tectum domina relinquunt,
 Sape minati.*

*Te suis matres metuunt juvencis,
 Te senes parci, miseraque nuper
 Virgines nupta, (b) tua ne retardet
 Aura maritos.*



ODE VIII. TO BARINE.

I Should believe whate'er you swore,
 Had Vengeance from some injur'd Pow'r
 With the least spot your Beauties stain'd,
 Your Ivory Teeth, or snowy Hand:

But you, though perjur'd and forsworn,
 Your Gods as well as Lovers scorn,
 And still shine out more Bright and Fair,
 The publick Grief and publick Care.

'Tis your Delight to break your Vows,
 Though by the Urn that does enclose
 Your Mother's sacred Dust, you swear,
 By ev'ry God, and ev'ry Star.

You think, the Queen of Beauty smiles,
 To see your little wanton Wiles:
 The harmless Nymphs admire your Arts,
 And *Cupid* laughs, and whets his Darts.

Your Lovers with your Crimes increase,
 And still pursue and still address;
 Whilst of your Falshood they complain,
 And curse, but cannot break the Chain.

The aged Sire and tender Maid,
 Are of your brighter Charms afraid;
 Each Bride observes her Husband's Eyes,
 Least yours his wandring Heart surprize.

(a) *ULLA si juris tibi pejerati Pana Barine.*

The Name of *Barine* seems to be a Forgery, as the acute *Tanaquil Faber* has observed; since it is neither a Greek Name nor a *Latin*, though indeed it seems to carry the Face of a Greek Name; and yet this very acute Fellow, this *Faber*, has made a most notorious Blunder in presuming to restore the Place thus, notwithstanding he was back'd and encouraged in it by *Dacier*,

*Vlla si juris tibi pejerati
Pana, Earine, nocuisset unquam.*

Forsooth they tell us, that what *Martial* so often says of *Earinus*, is a sufficient Proof that both *Earinus* and *Earine* were Names very well known. To which, if they please, they may add *Statius*. *Præfat.* in *Silvar* Lib. 3. *Earinus Germanici libertus*. And the Title of the third Book. *Silv.* 4. *Coma Earini*, or as some Manuscript Copies write it, *Iarini*. This Inscription is also to be seen in *Gruter*. *Elpidi Earina conjugi*, p. 830. 10. And again, p. 1099. 8. *Quintilia Iarine*. And p. 460. 9. *Atilia. Iarina. Concubina*. I suppose this Name ought to be restored in the same Author, p. 746. 3. instead of that incorrect Lesson, *Venonia. Iarilia. pro, Iarina*. And again, p. 876. 6. *Deis, Mani-*

bus. Julia Larina. I suppose, it ought to be *Julia Iarine*; unless you have more mind to *Larina*, from what *Virgil* says, *Æn.* 11. 655.

———— *Larinaque virgo,
Tullaque, & aratam quatens
Tarpeia securim,
Italides.*

But be this as it will; honest *Tanaquil* has committed two gross Blunders in point of scanning, by crowding *Earine* (*ἐαρίην* in Greek) into a Sapphick Verse; and he had committed three, if he had made it *Iarine*, in Greek, *ἱερίην*, for the three first Syllables of *Earine* make a *Tribrachyck* Foot, and the three first in *Iarine* a *Dactyl*; *Martial* himself, who is their Evidence, speaks thus of *Earinus*, *Epig.* 9, 11.

*Nomen nobile, molle, delicatum
Versu dicere non rudi volebam:
Sed in syllaba contumax repugnans:
Dicunt Iarion tamen poeta:
Sed Græci, quibus est nihil negatum.*

We must therefore see and hammer out some other Name, to satisfy those Gentlemen who do not like *Barine*. It is certain that the major part of our Books write *Varine*; our old *Grævan* Copy writes *Barine*; but the three last Letters were written by some later Hand, and the old Lesson is scratch'd out,

out. There is certainly some Mistake here; and there are several Names at hand that offer themselves to be inserted, as *Larine*, *Nerine*, &c. But I cannot for my Blood tell, which ought to be inserted; unless some unexpected Copy should step forth, like an Opera God out of a flying Chariot, and so help us here at a dead lift.

(b) *Tua ne retardet aura maritos.*] Thus we read it *aura* in *Servius* upon *Virgil*, *Æn.* 6, 204, where he continues it, *Brightness*. All the Copies of *Horace* agree in this, and so do the old Scholiasts; and yet this same *aura*, this *air*, has raised a terrible Tempest among Interpreters; some of them say, it means *Splendor*, other *Fragrancy*, and others the *Wind*. I, for my Part, have entertained a Suspicion a long time ago, that this same *Air*, is like all other

Air, false and fallacious; and that we ought to mend the Place thus, only by altering one Letter,

—*Tua ne retardet
Cura maritos* —

That is, *Least the Love of you should lay hold of, and keep their Husbands Prisoners*. See *Propertius*, 1, 1. *Idem*, 1, 8. *Cato* in *diris*. *Ovid*, *Remed. Amor.* 311. *Propertius*, 1, 15. See also our *Author* in this very *Ode*,

———— *Juvenumque prodigis
Publica cura* ————

And yet these last Words gave me a twitch by the Elbow, and would not let me be too confident of my Conjecture; for it is not altogether so well done of *Horace*, to set down *Cura* twice in one *Ode*.



The End of the Eighth Part.

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H O R A C E

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*Me Truncus illapsus cerebro
Sustulerit.* — —

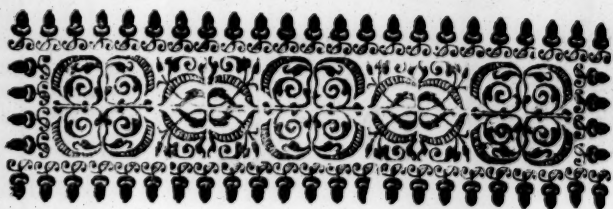
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P A R T IX.

To be Continued.

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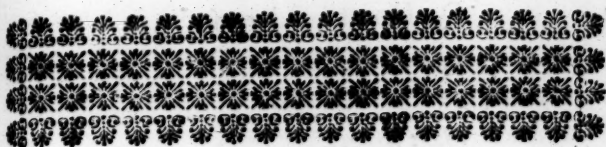
L I B. II.

O D E IX. *Ad VALGIUM.*



ON semper imbres nubibus hispidos
Manant in agros; aut mare Caspium
Vexant inaequales procella
Usque; nec Armeniis in oris,

*Amice Valgi, stat glacies iners
Menses per omnes: aut Aquilonibus
Querceta Gargani laborant,
Et foliis viduantur orni:*



T H E
O D E S
O F
H O R A C E.

B O O K II.

ODE IX. *To VALGIUS.*



THE Show'rs that beat upon the
dreery Plain,
Soon spend their Rage and quick-
ly cease;

The Storms are lay'd that vex'd the rolling Main,
And a new Calm succeeds, and smooths the smiling
Seas;

Armenia's Fields shake off their Chains of Ice,
Nor labour with eternal Snows:

The Winds are hush'd that lately shook the Trees,
And stript the verdant Honours from their naked Bows:

*Tu semper urges flebilibus modis
 Mythen ademptum: nec tibi Vespero
 Surgente decedunt amores,
 Nec rapidum fugiente Solem.*

*At non ter aeo functus amabilem
 Ploravit omnes Antilochum senex
 Annos: nec impubem parentes
 Troilon, aut Phrygia sorores*

*Flevere semper. desine mollium
 Tandem querelarum: & potius nova
 Cantemus Augusti tropaea
 Caesaris: & rigidum Niphaten,*

*Medumque flumen gentibus additum
 Victis, minores volvere vertices:
 Intraque praescriptum Gelonos
 Exiguus equitare campis.*



The ODES of HORACE.

5

But you with endless Grief, incessant Moan,
That knows no Measure and no End,
Salute the rising and the setting Sun,
Still weep your mighty Loss, your dear departed Friend.

Not so old *Nestor* once bewail'd his Son,
Nor wept incessant o'er the dead,
Nor so, when youthful *Troilus* was gone,
Their everlasting Tears his *Phrygian* Sisters shed.

Then be appeas'd: let Girls and Children mourn;
A Nobler Theme demands your Care,
To sing what Laurels *Caesar's* Head adorn,
What Spoils and Trophies won, to grace the present
Year:

What Captive Streams in humble Murmurs glide,
To kiss the mighty Victor's Feet;
What vanquish'd Troops on narrow Confines ride,
Whose Lands to *Roman* Arms and *Roman* Bounds sub-
mit.



*Tu semper urges flabilibus modis
 Mystan ademptum: nec tibi Vespero
 Surgente decedunt amores,
 Nec rapidum fugiente Solem.*

*At non ter awo functus amabilem
 Ploravit omnes Antilochum senex
 Annos: nec impubem parentes
 Treilon, aut Phrygia sorores*

*Flevere semper. desine mollium
 Tandem querelarum: & potius nova
 Cantemus Augusti tropaea
 Caesaris: & rigidum Niphaten,*

*Medumque flumen gentibus additum
 Victis, minores volvere vertices:
 Intraque praescriptum Gelonos
 Exiguis equitare campis.*



The ODES of HORACE. 5

But you with endless Grief, incessant Moan,
That knows no Measure and no End,
Salute the rising and the setting Sun,
Still weep your mighty Loss, your dear departed Friend:

Not so old *Nestor* once bewail'd his Son,
Nor wept incessant o'er the dead,
Nor so, when youthful *Troilus* was gone,
Their everlasting Tears his *Phrygian* Sisters shed.

Then be appeas'd: let Girls and Children mourn;
A Nobler Theme demands your Care,
To sing what Laurels *Cæsar's* Head adorn,
What Spoils and Trophies won, to grace the present
Year:

What Captive Streams in humble Murmurs glide,
To kiss the mighty Victor's Feet;
What vanquish'd Troops on narrow Confines ride,
Whose Lands to *Roman* Arms and *Roman* Bounds submit.





ODE X. *Ad LICINIUM MURENAM.*

R *Etius vires, Licini, neque altum
Semper urgendo, neque dum procellas
Cautus horrescis, nimium premendo
Littus iniquum.*

*Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidendâ
Sobrius aulâ.*

*Sapientis ventis agitatur ingens
Pinus, & celsa graviore casu
Decidunt turres, (a) feriuntque summos
Fulmina montes.*

*Sperat infestis, metuit secundis
Alteram sortem bene praparatam
Pectus, informes hiemes reducit
Jupiter; idem*

*Summovet: non, si malè nunc, & olim
Sic eris: (b) quondam citharâ tacentem
Suscitat Musam, neque semper arcum
Tendit Apollo.*

Rebus

ODE X. To LICINIUS MURENA.

'TIS best the middle way to keep,
 And not decline to either Hand,
 Nor launch too far into the Deep,
 Nor steer your Course too near the Land.

Who neither wants nor wishes more
 Than what befits an Even State,
 Avoids the Curse of being Poor,
 The Plague and Torments of the Great.

On the tall Pine, and stately Tow'r,
 Its force the raging Tempest spends;
 When Lightnings play, and Thunders roar,
 The highest Mountain soonest bends.

The Man, who arms his steady Breast
 To stand unmov'd the worst of Ills,
 When Fortune frowns, still hopes the best,
 And fears the worst, whene'er she smiles.

The Pow'rs above the Seasons guide;
 Though now it Rains 'twill quickly shine;
Apollo lays his Arms aside,
 And Tunes his Harp to Lays Divine.

*Rebus angustis animosus atque
Fortis appare; sapienter idem
Contrahes vento nimium secundo
Turgida vela.*

Dr. B—'s NOTES. ODE IQ.

(a) **F**eruntque summos Fulmina montes.] We find *fulmina* in most of the Editions for the two Centuries last past; and yet the old Venetian Edition 1478, and the second Lesharian 1498, do not stick to own *Fulgura*. So say all the Books belonging to *Cruquius*, *Bersmannus*, *Pulmannus*, and all mine without Exception; so that I cannot imagine, what that honest Fellow *Torrentius* had in his Head, when he steadfastly affirmed, that in all his Copies he found *Fulmina*. Though this be incredible, yet for once we will believe it; but suppose it were so: still it is plain, *St. Jerom*, who wrote before all the Copies of *Horace* now extant were in being, found *fulgura* in his Books; for in *Epitaphio Nepoti*. he says, *Feruntque summos Fulgura montes*; and so in *Epitaphio Paula*, and again in *Proamio ad Questio*. *Hebrai*. Let us therefore readily embrace this Lesson; for *Fulgur* signifies the very same thing as *Fulmen* does among the best Latin Authors, such

as *Virgil*, *Pliny*, *Tacitus*, *Suetonius*, and others; this is so well known, that I shall not stay to prove it by any Instances.

(b) *Quandam cithara tacentem suavit. Musarum.*] So say most of the Copies, and as I suppose all the Editions, *cithara*. Nay this Lesson is much more elegant than *cithara*: though *Bersmannus* heretofore found it thus in his Copy, as did also we in our *Gravian* and one of our *Hodolein* Manuscripts. For it is not *Horace's* Design here to make *Apollo*, by playing upon his Harp, stir up and rouse some one of the 9 Muses, no Body knows which, who was either silent or asleep; which is the Sense that the Humdrum Interpreters pretend to grope out of this Passage as it is vulgarly printed: What *Horace* means is this, that *Apollo*, whose implements are a Bow and a Harp, is not always employed in bending his Bow; but sometimes directs himself with his Harp; he uses one when he is angry, and t'other when he is good-humour'd.

Whence

When C
With
But if a
Contr

whence
cithara,
is nothi
is self. S
8, 19.
Stratius,
a, *Rap*
panius
tutions
Harp
hold it

When Clouds grow thick, be bravely wise,
 With Patience guard your constant Mind:
 But if a merry Gale arise,
 Contract your Sails, nor trust the Wind.

Whence it is plain, that *Musa*
sithara, the Muse of the Harp,
 is nothing else but the Harp
 it self. See our Author, Carm.
 3, 19. Ovid Epist. Sapphus.
 Statius, Silva. 5, 3. Claudian.
 2, Rapt. Proser. Pra. Dre-
 panus Florus. By these Quo-
 tations you will find, that a
 Harp is often said *tacere* to
 hold its Tongue: And that *Sw-*

scire is the same thing as
pulsare, to beat upon it, and
 as it were to awake it, as if
 it had been asleep. See Lu-
 cretius. 2, 412.

*At musas mole, per chordas or-
 ganici qua
 Mobilibus digitis expergefata
 figurant.*





ODE XI. *Ad* QUINTIUM HIRPINIUM.

QUID bellicosus Cantaber & Scythes,
Hirpine Quinti, cogitet, Adriâ
Divisus objecto, remittas
Quarere: nec trepides in usum

Poscentis avi pauca. fugit retro
Levis juventus & decor, aridâ
Pellente lascivos amores
Canitie facilemque somnum.

(a) Non semper idem floribus est honor
Veris: neque uno Luna rubens nitet
Vultu. quid aternis minorem
Consiliis animum fatigas?

Cur non sub altâ vel platano, vel hac
Pinu jacentes sic temere, & rosâ
Canos odorati capillos,
Dum licet, Assyriâque nardo,

Potamus uncti? (b) dissipat Evius,
Curas edaces. quis puer ocysus
Restinguet ardentis Falerni
Pocula praterente lymphâ?

Quis devium scortum eliciet domo
Lyden? eburnâ, dic age, cum lyrâ

(c) Matures, incommam Lacana
More comam religata nodo.



ODE XI. To QUINTIUS HIRPINIUS.

WHAT is't, my Friend! to you or me,
 What's done on t'other side the Sea:
 Whether our Armies push the War
 To Realms unconquer'd and unknown?
 Be easie still, and free from Care:
 Life is soon satisfy'd, and quickly done.

Beauty and Youth fly fast away,
 And with 'em Love and wanton Play:
 The Flow'rs forego their fading Green,
 The Silver Moon declining wains:
 Mind not what's future and unseen,
 Nor anxiously enquire what *Jove* or Fate ordains.

Here underneath some shady Tree,
 Let's stretch at Ease, from Sorrow free;
 With Odours grace the verdant Bed,
 With fragrant Flow'rs our Foreheads crown;
 Weave rosie Garlands for the Head,
 And in full Bowls our Cares and Troubles drown.

Whilst yonder limpid River strays,
 What Slave shall cool each flagrant Glas?
 Or who to our Embraces bring
 Fair *Lyde*, with her Ivory Lyre?
 Bid her make haste, to toy and sing,
 Drest in full Beauty and her loose Attire.

(a) *Non*

(a) **N**ON semper idem floribus est bonus Vernis.] *Honus* keeps its Station in all the modern Editions; but these two Principal Books, the Venetian and Lofcherian, together with all the old Parcements, at least all that I have look'd into, say *Honor*. This we approve, on purpose to avoid those hissing Terminations, *floribus, honis, vernis*. That Puppy, whoever first altered it, had no manner of Judgment in his Ears.

(b) *Dissipat Evius curas edacet*.] *Nick Heinssius*, in the Margin of his Book says, *Here read, dissipet*; and so you may if you please; and if you won't, you may let it alone. Indeed, if the Copies would give me leave, I should very readily come into *Nick Heinssius's* Conjecture.

(c) *Maturet incomitum Lacana more comam religata nodum*.] Concerning this Passage there are almost as many Interpretations as there are Interpreters. Some read *in comitum*, splitting the word into two; and they construe it thus, *religata comam in nodum comam*, Tying her Hair in a well-comb'd Knot. But I make a Question whether it be good Latin to say, *Religare in nodum*; *Colligere in nodum* is indeed a Phrase that often occurs. See *Virgil Aeneid*. II, 775. *Ovid Metam.* 3, 170. Thus *Martial* used, *Torquere in nodum*, To curl. Spectac.

3. and that which comes pretty near the matter is *nodosum globum ligare*, which may be found in *Statius*. *Silv.* 1, 6. Why therefore should not *Horace* have as much Liberty to use *religata in nodum*? With all my Heart, if the Sense will bear it, and if it agrees with what follows, so as that *Horace's* Reputation may not suffer by such an Expression: But it happens very unluckily, that this same *nodus comatus* can never be good Sense; for all this pother about *Combing* is quite contrary to the Design of our Author: he gives express Orders for *Lyde* to make haste, and not to stand trimming and combing her Hair, which commonly takes up a good deal of time, as *Tibullus* elegantly observes. *L.* 1, 8. And besides, when a Lady's Hair is ty'd in a Knot, it should rather seem Careless, Neglected, Unadorn'd. For this see *Ovid Metam.* 8, 319. And again 2, 413. *M. Fast.* 3, 79. What then would you have us do? Shall we read the word in Conjunction, *incomitum*, according to the Majority of the Copies?

— Dic age cum lyra
Maturet, incomitum Lacana
More comam religata nodum.

But yet neither will this help us out, either to construe the Passage, or make Sense of the Words; for both a comb'd and

and an uncombed equally silly besides, *more comam*, according to the I in *Active* like *matura* &c. which have nothing *Horace* bid with her I make haste could she Harp in same time lessy dress shall we d tells us, Copy which upon his we amenable thus,

cum
Maturet
More comam

Coma in
said, as
Master
Art. 3

and an *uncomb'd Knot* are equally silly and ridiculous. Besides, *maturare incommatum*, according to the Notion of the Interpreters, bears an *Alive* Signification, just like *maturare fugam, necem*, &c. which Explanation can have nothing to do here. For *Horace* bids *Lyde* make haste with her Ivory Harp, that is, make haste to attend; and how could she possibly hold her Harp in her Hand, at the same time that she was carelessly dressing her Hair? What shall we do then? *Torrentius* tells us, that he had seen a Copy which wrote *incommatam*; upon his Authority therefore we amend the whole Passage thus,

————— *Eburnâ dic age
cum lyrâ
Maturet, incommatam Lacana
More comam religata nodo.*

Coma incommpta is very well said, as *Ovid* himself, the Master of Love, observes. *Art.* 3, 153. And let her be

dressd how she will, certainly that Girl deserves to be excus'd, who makes all the haste she can to oblige her Lover. *Religata nodo* is also a pretty Phrase. See *Tibullus*, 1, 8. Our Author. *Carm.* 3, 14. *Idem.* 2, 19. *Seneca* in *Hippolyto*. v, 400. But after all, *Horace* has lay'd a curst stumbling-Block in the way of his Interpreters, when he bids *Lyde* tye her Hair *more Lacana*; for we can show nothing out of all the Monuments of Antiquity, to prove that this Dress was more the Custom of the *Lacanian Ladies* than of any other sort of *Italian Women*; I cannot but wish that some *Manuscript* would start up, and for *Lacana* write *Diana*; for that *Sylvan Goddess* is always painted and described with her Hair ty'd up in a Knot. *Ovid.* is so pat to the purpose, that he seems to have had his Eye upon this very Passage. *Art.* 3, 141. See also *Statius*, *Theb.* 2, 237. and the rest of the Poets.





ODE XII. *Ad MÆCENATEM.*

Nolis longa fera bella Numantia,
(a) Nec dirum Annibalem, nec Siculum mare
Pano purpureum sanguine, mollibus
Aptari cithara modis;

Nec savos Lapithas, & nimium mero
Hyleum: domitosque Herculeâ manu
Telluris juvenes, unde periculum
Fulgens contremuit domus

Saturni veteris: tuque pedestribus
Dices historiis pralia Casaris,
Mæcenas, melius, ductaque per vias
(b) Regum colla minantium.

(c) Me dulces domina Musa Lycimnia
Cantus, me voluit dicere lucidum
Fulgentes oculos, & bene mutuis
Fidum pectus amoribus:

Quam nec ferre pedem dedecuit choris,
Nec certare joco, nec dare brachia
Ludentem nitidis virginibus, sacro
Diana celebris Die.

ODE XII. To MÆCENAS.

Till becomes the *Lyrick* Strain
 Of Battels and of Camps to tell,
 What Slaughter dy'd the *Punick* Main,
 How *Hannibal* was slain, and *Carthage* fell;

How the mad drunken *Centaurs* warr'd,
 And pour'd at once their Wine and Blood:
 How, when the Gods their Safety fear'd,
Aleides' Arm the Rebel Race withstood.

You in just History and Prose,
 Can best describe a Mortal God:
 What Triumphs *Rome* to *Caesar* owes:
 How on the Necks of Captive Kings he trod.

I, by the *Muse*'s strict Command,
 Sing of *Lycimnia*'s Magick Voice,
 Her Eyes, whose Beams no Heart can stand,
 Her Soul, how true, how faithful to its Choice!

How sweet her Wit, how great her Mein!
 When in the active Dance she treads:
 And midst the Nymphs distinctly seen,
 At chaste *Diana*'s Feast the Revels leads.

For

*Num tu, qua tenuit dives Achamenes,
Aut pinguis Phrygia Mygdonias opes
Permutare velis crine Lycimnia,
Plenas aut Arabum domos?*

(d) *Dum flagrantia detorquet ad oscula
Cervicem, aut facili sevitia negat,
Qua poscente magis gaudent eripi,*
(e) *Interdum rapere occupat.*

Dr. B—'s NOTES. ODE 12.

(a) **N**EC *durum Hannibalem.*] That same *durum* has kept its place in all the Modern Editions; but in almost all the Parchments, at least in mine, the *Gravian*, *Leyden*, *Queen's-College*, and other Copies of less Note, *durum* sticks fast, which is the best *Lection*; and so say the *Venetian* and *Loscherian* Editions. *Durum* is so much the better Word, as it makes the *Antithesis* more plain and agreeable, by answering to *mollibus aptari cithara modis*. See where *Virgil* uses the Epithet *durus*.

(b) *Regum colla minacium.*] *Minacium* is to be found in all the old Parchments belonging to *Cruquius*, and some other Criticks, and in my *Leiden* Copy; but the *Gravian* and *Queen's-College* write *minacium*, contrary to the Rules of *Orthography*; and this gave a Handle to the Modern Editors to pop in *Minan-*

tium, and make it a part of the Text, wholly laying aside the other *Lection*. But I wish this Alteration had never been made: For though some of the Kings might have a threatening Look, notwithstanding they were made Captive, and led along in Triumph: For which see *Ovid* *Trist.* 4, 2. Yet others might not seem so Stern and furious, but rather look sad and dejected; of which we have a Proof from this very Passage quoted out of *Ovid*. See *Author* *Eleg.* in *Morie* *Drusi*. v, 273. It is therefore much better to suppose, that *Horace* said *minacium*, just as *Ovid* said *ferocum*, that is, who lately look'd fierce and threatening. See what *Horace* says in another place. *Carm.* 2, 7. Add to this, that the Word *minacium* comprehends both sorts of Kings, as well those that look'd fierce at that very instant, as those who lately lookt

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For one so Constant, and so Fair,
You would all Phrygia's Wealth forego:
And justly prize her fragrant Hair
Above the Sweets that in Arabia grow.

See how her Snowy Neck she turns,
To meet the fiery eager Kifs!
She sometimes snatches what she scorns,
And dearly loves the Pleasure she denies.

lookt fierce, but then were de-
jected. See Carm. 3, 4.

(c) *Me dulces domina Musa Lycimnia.*] Some of the Parchments, and especially the Modern ones, say *Licina*: Which I wish the later Editors had never published in their Books, since it spoils the Measure of the Verse, because the second Syllable is short. See Carm. 10.

Reclius vivet, Licini.

The Royal Society Copy writes *Lacimnia*, some others *Lycimnia*; but the better sort *Lycimnia*. See Virgil *Ænei.* 9, 546.

Mæonio regi quem serva Licimnia fursum.

Where the Pierian Copies are equally at a loss, whilst they differ about *Lycimnia*, *Lacimnia* and *Licina*. *Λικιμνία* is a Name very well known among the Greeks, especially

Horner, Pindar, Pausanias, and the rest. That is most worthy our Note, which the Scholiast Acron says at *Serm.* 1, 2, v. 84, concerning this very *Lycimnia*, and it is worth repeating. — The Text is, *Vibullius in Fausta Sylla gener* — whereupon he remarks, that uncertain Names always stand for those that are certain; as in another place, *Medulcis dominæ Musa Lycimnia*, for *Terentia*; and again, *Malthinus tunicis dimissis ambulat*, for *Mæcenæ*; So, *Villius in Fausta*, that is, *Annius in Fausta*; he only changed the Name, but kept the number of Syllables. Thus far Acron; indeed as to his *Annius*, I do not entirely credit him: Of which I shall say more, when I come to the place; but for his *Lycimnia*, it is very probable, that under this feign'd Name Horace points at *Terentia* the Wife of *Mæcenus*. Certainly if this *Lycimnia* be a true real Name,

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he

he must mean some Drab, some Whore, as is plain to all Men of Sense, who understand Antiquity; but nothing can be clearer than that he here describes some Honourable Matron, as appears by what follows,

*Quam nec ferre pedem dedecuit
choris,
Nec certare joco, nec dare brachia
Ludentem nitidis virginibus,
sacro
Diana celebris die.*

For it is very well known, that only Virgins and Ladies of Repure, or Matrons, danced upon Solemn Festivals. See our *Author. Art. V. 232. Carm. 4. 6.* Then you may easily guess by the Word *dedecuit*, that this same *Lycimnia* was not only a Matron, but also Honourable, and of the first Quality,

*Quam nec ferre pedem dedecuit
choris.*

For who could imagine, that any sort of Women might Dance among a select Train of Virgins, without forfeiting their Reputations? Unless perhaps you except *Livia* the Wife of *Augustus*, *Terentia* the Wife of *Macenas*, *Octavia*, or some of the Prime Nobility: In whom perhaps this might seem too light and airy to the severer sort of Matrons. This name of *Lycimnia* therefore is feigned; and it is very likely, that of *Terentia* ought

to be understood. What the Scholiast further observes is worth our Notice, *That both Names have the same number of Syllables*; this is true: Nor have they only the same number of Syllables, but also the same Quantity; and this those arch Blades the Poets did on purpose, that they who were in the Secret, and had a Key to their Works, might easily put down the true Name in the room of the false, without any damage to the Verse, as in this very place,

*Me dulces domina Musa Terentia.
Permutare velis crine Terentia.*

So that in *Persius*.

Auriculas asini Mida Rex habet.

Where they who knew the Poet's design, could easily read,

Auriculas asini Nero Rex habet.

Here we must not forget a Saying of *Apuleius* in *Apolo.* where he tells us, *that with the same Nicety they may accuse Catullus of eating Clodia Lesbia, and Tigidas for writing Perilla instead of Metella, and Propertius for naming Cynthia whilst he meant Hostia, and Tibullus because Delia appear'd in his Verses, whilst only Plania (or as some Copies write her, Flavia, Plauria) fill'd*

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his Heart. Here you see other Poets did the same thing that *Acron* charges upon *Horace*, by changing Names, only observing the Number, and also Quantity of the Syllables, so as to make them alike. Thus *Lesbia* is put for *Clodia*, *Perilla* for *Metella*, *Cynthia* for *Hostia*, *Delia* for *Plania*, *Flavia* or *Plantia*. Thus the great *Passeratius* is convicted of a Blunder, since for *Hostia* in *Propertius* he reads *Hostilia*, because the Number of Syllables does not agree. See what *Ovid* says upon *Metella*, the Mistress of *Ticidas*. *Trist.* 2, v. 433. There he lets us know, that not only *Ticidas*, but also *Memmius*, *Cinna*, *Aulus*, *Cornificius*, *Cato*, and others, did, under the borrow'd Name of *Perilla*, conceal their Intreagues with *Metella*; to which he adds as a special Remark, that the Librarians scratch'd out the feign'd Name, and put in *Metella* the true one, which he supposes was done after those great Men were dead. There is therefore no Reason why we should correct the Place cited from *Ovid* thus, which is a Whim of *Nick Heinsius*,
ὁ παύει,

Nomine nunc legitur dicta Metella suo.

For the Vulgar Lesson will do the Trick as well, and is much more elegant, *dicta nomine Metelli*, which is all one as

dicta Metella; for in every Family the Women were called after the Men: In the Family of the *Clodii*, they were called *Clodia*, among the *Hosti*, *Hostia*, among the *Metelli*, *Metella*. Here also another great Man did not only leave the matter as he found it, but made it much worse, when following an Emendation of his Friend *Rottendorphius*, in spite of all the Parchments, he mended the Text in the second Verse thus,

Rebus abest omnis nominibusque pudor.

Nothing, says he, is more certain than this Conjecture of mine; when, alas! nothing is more foolish: Whilst the Vulgar Lesson is good and proper, and most like *Ovid*,

Rebus abest nomen, nominibusque pudor.

Rebus, that is, to the Argument, the Subject of the Poem. See what he says in *Pont.* 1, 1.

Invenies, quamvis non est miserabilis Index,

Non minus hoc illo Triste, quod ante dedi.

Rebus idem, titulo differt —

Where he says, That his Epistles from *Pontus* were upon the same Subject and Matter as what he had wrote before, and inscrib'd his *Tristia*, notwithstanding they had another Title.

This then is Ovid's Meaning, That Tigidas and the Parts of that Fraternity, did not put the true Name or Title to their Subjects: for one talk'd of Perilla, another of Lesbia, and others of other feigned Names: Neither were these very Names, though feign'd, free from Censure, since their Poems contained little else besides naughty Doings, Intrigues and Adulteries.

(d) *Dum fragrantia detrahetur ad oscula.*] Here both the old Editions and the Manuscript Copies vary; the Venetian Edition, which I reckon the first, says *Flagrantia*, the Lofcherian *Fragrantia*, and this last Edition is most according to Lambin's Mind. Thus Kisses of this sort are commended by Statius, *Silv.* 2, 1. and by Martial, *Epig.* 3, 65, and again 9, 9. But still I see no reason, why I should prefer this Edition to the other: First, because Horace is not here speaking of *Lycimnia's* kissing, one of whose Hairs was more valued than all the Riches of Arabia, but of *Mænias's*, whose Kisses could not be so very pleasant, since they must sometimes Smell of Garlick, because our Author says he eat of this once for Supper at his own House. See *Epod.* 3. And Secondly, the Epithet *Fragrantia*, as it stands naked and alone, is in the middle state between two Significations, and may as well be used to express a stinking

Smell, as a sweet; for this see Martial. 1, 37.

Ne gravi hesternò fragres, Arscennia, vino.

See also Valerius Flaccus de Harpyiis, 4, 493.

Fragrat acerbis odor ———

Wherefore to avoid all these Inconveniencies, we had better read *Flagrantia*, as the better Parchments would have us, at least those belonging to us, the Leyden, *Gravian*, *Queen's-College*, and others; and as to the Meaning of this Word it is so very clear, that we have no need to illustrate it by any Instances.

(e) *Interdum rapere occupat.*] *Occupat* occupies all the Editions, not only the old Venetian and German Edition of Lacker; but all the rest, not one, as I suppose, excepted. The Interpreters, Lambin, Cruquius, Torrentius, Palmannus, &c. do not so much as open their Mouths upon the Place, as if they had found it just thus in all the Books. But the major part of my best Copies, the *Gravian*, *Queen's-College*, *Zulichemian*, *Galean*, *Battelian*, *Magdalen-College*, the two *Bodleian*, to which you may add *Acran* the *Scholiast*, and the Commentator upon Cruquius, who explains this by *expetis*, do all agree to write *occupat*; and there is no man-

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ner of doubt but the other Criticks found it so in their Books, only the Editors kept it a Secret. *Occupat* certainly agrees very well with *deterquet, negat*. For Horace designed to say, *Either that she suffered her self to be kissed. and in an agreeable Struggle made*

as if she had no mind to it; or else that she was the first Aggressor, and snatcht a Kiss from Macenas. This is a sure Construction. Magis poscente, signifies, That she was more willing and coming than her Lover who would have kissed her,

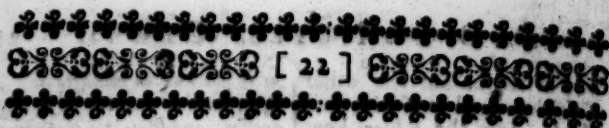
NOTES upon NOTES. ODE 12.

NON oscula Lycimniz hic intelligis, cujus vel unus capillus divitiis Arabum prae-stabat; sed ipsius Macenatis, quae interdum allium abstulerunt.] Here we are entertained with a Kissing Combat between Macenas and his Mistress, or his Wife, for Authors differ about that Circumstance, which the Dr. owns to be very material. Upon this Passage our Commentator makes two very important Observations: First, That these Kisses are not Lycimnia's, but Macenas's; to what purpose he advances this Nicety is not so clear: Certainly if Macenas were the Aggressor, which was not always the case, for Horace tells

us the Lady did sometimes snatch first, yet still what was given to Lycimnia, might justly be called her own. His second Observation is, that Macenas's Kisses were not always fragrantia, Sweet, because once upon a time he eat Garlick, and yet he owns that *fragrare* often signifies to *scent*; and on this occasion 'twas natural for the Lady to turn her Head aside, *dem-quere cervicem*. Certainly the Dr. is as great a Beau as a Critick, since he supposes, that Macenas's tasting Garlick once only, which is all that can be prov'd against him, should spoil his Kissing ever after.



ODE



O D E XIII.

(a) **I**LLUM, o, nefasto te posuit die
Quicumque primum, & sacrilegâ manu
Produxit, arbos, in nepotum
Perniciem, opprobriumque pagi;

Illum & parentis crediderim sui
Fregisse cervicem, & penetralia
Sparfisse nocturno cruore
Hospitis: (b) ille venena Colchia,

Et quidquid usquam concipitur nefas,
Tractavit; agro qui statuit meo
Te triste lignum, te caducum
In domini caput immerentis.

Quid quisque vitet, nunquam homini satis
Cautum est in horas. navita Bosphorum
Panus perhorrescit, neque ultra
Caca timet aliunde fata;

(c) *Miles sagittas & celerem fugam*
Parthi; catenas Parthus & Italum
Robur: sed improvisa lethi
Vis rapuit rapietque gentes.

Quam penè surva regna Proserpina,
Et judicantem vidimus Æacum,

(d) *Sedesque discretas piorum, &*
Æoliis fœdibus querentem

Sappho

O D E XIII.

UPON a Day by Fate accurs'd
 Thou, a pernicious Plant, wert nurs'd;
 Set by some vile unlucky Hand,
 A Plague and Burden to the Land.

That guilty Hand was surely dy'd
 With the deep Crime of Parricide;
 Or with the Slaughter of some Guest
 Defil'd the bloody impious Feast.

Poyson or something worse had stain'd
 With lasting Guilt that luckless Hand,
 Which on my harmless Grounds and me
 Bestow'd this fatal falling Tree.

Who can foresee what is to come?
 Or who prevent impending Doom?
 The Sailor minds the Winds and Tide,
 And dares all Elements beside.

The *Parthian* fears a *Roman* Foe;
 The *Roman* dreads a *Parthian* Bow;
 While silent Death still sweeps away
 The World, her everlasting Prey.

How near was I to Realms of Night?
 Where *Minos* does in Judgment sit;
 Where pious Shades walk o'er the Plains;
 Where *Proserpine* and Darkness reigns:

Where

*Sappho puellis de popularibus;
Et te sonantem plenius aureo,
Alcae, plectro dura navis,
Dura fuga mala, dura belli?*

*Utrumque sacro digna silentio
Mirantur umbra dicere: sed magis
Pugnas & exactos tyrannos
(c) Densum humeris bibit aure vulgus.*

*Quid mirum? ubi illis carminibus stupens
Demittit atras bellua centiceps
Aures, & intorti capillis
Eumenidum recreantur angues?*

*Quin & Prometheus, & Pelopis parens
(f) Dulci laborem decipitur sono:
Nec curat Orion leones
(g) Aut timidos agitare lyntas*

Dr. B—'s NOTES. ODE 13.

(a) **I** LLE & nefasto te posuit die.] Do but take a view of the whole Place at once;

*Ille & nefasto te posuit die
Quicumque primum, & sacri-
legâ manu
Perduxit, arbos, in nepotum
Perniciem opprobriumque
paci:*

*Illum & parentis crediderim sui
Fregisse cervicem.*

Thus say all the Books both Editions and Manuscripts. —

Ille & nefasto. And just so we find it in *Diomed* the old *Grammarians*, p. 513. But turn it and wind it how you will, you can never make Sense of it. For if you construe the Words thus: *Ille, quicumque primum posuit te nefasto die,* He who first planted thee upon an unlucky Day; still you will have nothing left to which this *Ille* may belong; or if you order it thus, which is the Vulgar Construction, *Ille & posuit te nefasto die, quicumque primum;* where then,

Where *Sappho's* warbling Measures tell,
By what disastrous Cause she fell:
Alexis in sublimer Strains
Of Toils by Sea and Land complains.

The Ghosts stand round them, and admire
The Virgin's Voice, the Hero's Lyre;
The listening Crowds with Pleasure hear
The Fall of Kings and Feats of War.

Ev'n *Hydra* does his Rage unbend,
And all his hundred Heads attend:
Such Musick charms each knotted Snake
Which in long Curls the Furies shake.

The tortur'd Ghosts forget their Pains;
And catch with Joy the Heav'nly Strains;
Orion all his Care forgoes,
And lets his bridled Lyons loose;

I beseech you, is there any Word to agree with *Quicumque*? They'll tell you that *posuit* is understood, *he who planted thee first, planted thee upon an unlucky Day*. For Shame! my Lads, would not *Horace* swear very heartily to hear such Stuff as this, if he were now alive? Why should we boggle in mending this barbarous Passage? Read according to our Edition,

*Illum o nefaste te posuit de
Quicumque primum, &c.
Illum parentis crediderim sui
Fregisse cervicem.*

Here I suppose the *Genius* of *Horace* stares you full in the Face: Could any thing be said brighter, and rounder, and smarter than this? The Repetition of *te illum* argues indignation, as we find it below,

Te tristo lignum, te caducum

All this I my self did by way of Comment, before I happened to luck upon *Nick Heinsius* that very arch Critick, or to peep into his Book, where I was overjoy'd to find so bright a Fellow and my self,

both agreeing in one and the same Story; for he reads *Il-lum & parentis*, which is right, only he was not quite so sharp, as to perceive how languid the Sentence is with that same &, and that we were under a necessity of crying out O, which shows Force and Spirit, and puts more Mercury into Horace's Sense.

(b) *Ille venena Colchica & quicquid usquam.*] I take it for granted, that all the Editions write it thus, and with them a majority of the Parchments declare for *Colchica*, so says our Horace, Epod. 5.

Flammis aduri Colchicis.

And again, Epod. 17.

Cales venenis officina Colchicis.

But now what occasion was there for cutting off the last Syllable by what follows in the next Verse? When Horace had been as pretty a Fellow, if not much prettier, by saying, *Venena Colcha*? Thus we find it in the oldest Books of Cruquius and the other Critics; so say my Græcian and Galean Copy, but the Queen's College makes it *Colchia*, and so does one of Bersmannus's Books, whence I suppose the Blunder took its rise. *Colcha venena* stands for *Colchica*, as *Marſi duelli*, *Italo calo*, *Mauris Jaculis*: See what we say to that matter, Carm. 1, 22. See also Propertius, 3, 2.

Tuque tuo Colchum propellas remige Phasin.

Thus the most elegant Broukhufius published it from the Manuscripts, when before the Word was *Colchon*. The very same Critick upon Propertius 1, 1. proves *Colcha* to be right in this very place in Horace, from Ovid Metam. 8, 394. To this proof you may add others from Metam. 13, 24. Heroid. 6. Id. 16. Amor. 3, 3. Pastor. 3, 875. Sidonius Carm. 23, 274. Martial. 12, 57.

Cum sēta Colcho luna vapu-las rhombo.

Here Nick Heinsius upon Ovid Fast. 2, 575, corrects the place very fillily, and orders us to read *Folcho rhombo*. I am heartily sorry that a Man of Renown did not mind the Analogy; *Colchi* is the Name of the Nation, hence the National Adjective, *Colchus*, and the Possessive, *Colchicus*; so from *Italia* comes the National Adjective, *Italus*, and the Possessive *Italicus*. I could give you six hundred instances of this sort. But now the Poets make a Trade of using the Gentile Adjectives instead of the Possessive, or as the Greeks say, Ἰταλὸν ἀπὸ τῆς ἀπὸ τῆς Ἰταλίας; thus *Italia arva* for *Italica*, *venena Colcha* for *Colchica*. In the mean time *Folchus* is only the Name of a City, and not a National Adjective, and therefore you must never say *Folcho rhombo* but

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but *Folcio*, for the *National Adjective* the *το ιδιου*, is *Folcius*, and the *Possessive*, or *το κτηνικου*, is *Folciacum*.

(c) *Miles sagittas & celerem fugam Parthi.*] I am very angry with the old *Parchments* for persisting in this *Lesson* so very stouly, *Celerem fugam*. Horace was a *Lounger*, an Idle Lad, for writing such Stuff. However, let us try what we can make of this same *celerem fugam*. Our Author says *Carm.* 2, 7.

Tecum Philippos & celerem fugam
Sensit.

Celerem fugam is also to be found in *Hor.* *Carm.* 4, 8. *Virgil* *Eneid.* 3, 243. *Martial* 8, 56. *Juvenal.* 15, 75. *Silius Italicus* 17.

Impletur terrore vago cuncta
Africa pulsus.
Agminibus, voluctrique fuga
sine Marte ruentes
Tendunt attonitos extrema ad
littora cursus,

Where by the way we ought rather to read *sine more* than *sine Marte*. I suppose now that in these, and all other Places where this Phrase occurs, where *celer*, *swift*, is joined to *fuga*, *flight*, we are to understand true substantial running away, and not a feigned false Flight. What then? Was there any occasion for the Roman Soldiers to dread the *Parthians*, when

they ran away in good earnest? Do Conquerors stand in fear of an Enemy when they have routed him? This will never go down with me. The *Parthians* were terrible Fellows upon another account; they would make as if they fled, and then shoot over their Shoulders, and kill those that were so foolish as to pursue them, or rally at once, and fall on with double Fury. This is clear from the Accounts given by Historians, and the merry Tales of the Poets.

See *Propertius* 3, 7. *Id.* 4, 3. *Valerius Flaccus* 6, 682. *Statius Silv.* 5, 2. *Seneca* *Thyest.* 383. *Adipus* 118. So say the rest of the Fraternity, and they say well. Now if *Horace* had minded what these bright Fellows could teach him, and had delivered himself thus, *The Soldier is afraid of the cunning, crafty, false, suspected, feigned, fallacious retreat of the Parthians*, then he had hit the Nail upon the head; but for him to say *celer fuga Parthi*, the *swift Flight of the Parthian*, which plainly shews that it was a real Flight, at least does not prove it to be feigned, I can never pardon him for this. But, I beseech you now, can you think that a Fellow of such Parts, and of so correct a Judgment, should ever come off so forrily? I must acquit him, and lay all the blame upon those Blockheads the *Librarians*: And shall not I come off with flying Colours,

if I can beat something out of this Noddle of mine, by which *Horace* may get clear and save his Bacon? Consider then, that the Soldiers here are not afraid of the *Parthians* when they fly, but when they rally. See for this our Author *Carm.* 1, 19.

Et versis animosum equis Parthum.

Hence the *Parthians* are called *refugi*, as in *Lucan.* 6, 50. *Claud.* 4. Conf. Honor. 530. *Idem* 1. Conf. *Stilicho.* 68.

But what of all this? Must we restore the Passage thus?

Miles sagittas & refugam fugam Parthi.

No by no means; this will never pass. You shall never find any such silly jingling Couplers in *Horace*. But thus you may amend it, and preserve the Sense, refine the Measure, and not vary too much from the *Vulgar Reading*;

Miles sagittas & reducem fugam.

See where *reduc* is joined with *via* and *gressus* by *Statius* 2, 7. *Lucan.* 9, 408. *Statius* *Theb.* 4, 771. To be short, *reducem fugam* may be seen in *Prudentius*, who is perpetually mimicking our Author.

(d) *Sedesque discretas piorum.* So say all our Books,

except one of the Moderns now extant in *Queen's College*, written by one *Bambinus*, and he reads it *descriptas*, with whom some of the Books belonging to *Lambin*, *Crugnius*, and the other Critics, agree. *Gifaninus* in his *Index* to *Lucretius* was mightily taken with this last Edition: *Crugnius* and *Lambin* admitted it into the Text. Indeed I cannot deny but that it is good Latin enough to say, *sedes descriptas*. See *Cicero.* *Tacitus* *Annal.* 11, 19. *Sidonius* *Carm.* 2, 432. where Countries, Towns, Nations and Fields are said to be described. But still it is much better to follow the majority of Manuscripts and Editions, and to read *discretas sedes*, that is, separated, parted from the Residence and Infection of the wicked. This is more to the purpose than barely to say *descriptas*, that is, set out, buttred and bounded, and divided from the Habitation of the wicked; for notwithstanding this, one Partition might adjoin to, and reach the other, and there might be a common Land mark or Boundary between them; or perhaps by *re Descriptas* they would mean that the Seat of the Just was cantoned out into Mansions and Partitions, each had his Apartment assigned him; but neither of these Constructions will do. *Discretas* is therefore the true Edition. For this see *Claudian* *Ruin.* 2, 477. *Virgil* in *Culice*

Not 37.
334. In
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it as it
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since O
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14, 36.

Justi,

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lice 374. Statius Theb. 4, 304. In these places *Discretus* is *discrety* used to make us discern the difference between one Place and another. To be more, Lactantius cites this very Passage of Horace. *Divin. Instit.* 7, 7. and writes it as it should be, *Discretas*,

(c) *Densum humeris bibis aure vulgus.* I plainly perceive, that all the Manuscripts have conspired together to make good this *Lesson*; but then what have we to do with *humeris*? Was not *densum vulgus* sufficient? This may pass, and I can bear with it, since Ovid has much such another Expression, *Misam.* 14, 36.

Fasset, & in densum trabibus nemus ire videri,

Where *densum nemus* would have done well enough by it self. That which I can never brook is, that *aure* should stand alone without an *Epithet*, which makes the Sentence dry and hungry, neither does *aure* fill *auras*, the Ears. The most renowned Nick Heinsius was sensible of this, and therefore made a Note in the Margin of his Book, *Fortis legendum Hilari.* Perhaps we ought to read *Hilari*. O rare Nick! and yet I believe you would come nearer to the Vulgar *Lesson*, if you wrote *densum humili*, which plainly refers to that *silensium & sacrum admirationem*, that holy Wonder and Ta-

citurnity, which Horace afterwards mentions. But still I say, Horace had shou'd more Sense, if he had popt down,

Densum avida bibis aure vulgus.

The old Scholiasts led us by the Nose into this Emendation; for one of them upon the Word *bibis*, says, *avide audit*, listens with greediness; another *cupidissime audit*, is eager of hearing. See Claud. in *Præfat. Conf. Stilich.* v. 4, 7. Ovid *Point.* 3, 4. where greedy Ears are talked of. After all, I can't be positive, whether this is Horace's Handwriting; perhas *humeris* shou'd it self in between the *Gloss* and the Text.

(f) *Dulci laborum decipitur sono.* The old Editions write *Laborum*, and so do most of the Manuscripts; and this purs us to a Non-plus in the *Construction*; for we are at a loss to know, whether we must say, *decipitur laborum*, or *sono laborum*. I readily believe, that they who soitted in this *Lesson*, did certainly construe to *laborum* with *sono*. Poor Dogs! the Beauty of that most elegant *Gracism* could never enter into their Numb-skule, which yet is plainly to be seen in the best *Parchments*,

Dulci laborem decipitur sono.

Thus it was in two Books that Turnebus peep into, and among ours in the Bodleian

and Colbertine Copy in the various Editions. Add to these the Battalian, which reads *labore*. But *decipitur laborem* is right; for in a Figurative and Poetical way of speaking, *Verbs Passive*, together with their *Actives*, do often govern an *Accusative Case*. Thus we often say, *decipere, fallere laborem, curas*. See our Author.

Studio fallente laborem.

The same Expression is to be found in *Ovid Metam.* 5, 60. *Idem.* 14, 121. *Statius Theb.* 12, 230. *Ovid Trist.* 4, 10. Thus it is lawful to say passively, *decipi laborem*. See *Virgil, Æn.* 1, 717. *Lucan* 9, 713. This is the method of dealing with *Passive Verbs* among the Fraternity; but as for the *Participles*, there is no manner of Scruple for using them at this rate.

(g) *Aut timidus agitare Lynceus.*] The *Loscherian Edition* writes *Timidas*; so does

one of *Lambin's Copies*, and another belonging to *Berfmannus*. Thus we find it in my most noble *Queen's College Copy*, in the *Gravian, Peter-house* and *Battalian* at second hand. *Virgil, Pliny, Statius*, and some others, are on this occasion fond of the *Feminine Gender*. Nor was there any reason to alter the Gender for the sake of an *Euphony*, and to avoid a *Homoteleuton* or *Identical Termination*, for the last Syllable of *timidas* is long, but that of *Lynceus* short, which alters the Sound, and makes it not offensive to the Ears; and yet say and do what you will, still we retain *timidos* upon *Priscian's Authority*, who at p. 689 says thus, *Horace in his second Book of Odes writes, Aut timidus agitare Lynceus; and we must observe, that he uses the Masculine Gender, as Virgil does the Feminine, Geor.* 3. *Quid Lynceus Bacchi vatiz?*

NOTES upon NOTES. ODE 13.

QUOD *Æ Horatius ad hæc exempla dixisset.*] Here our elaborate Commentator with great Gravity and Judgment, advises *Horace* to take Example and follow the Steps of several very excellent Writers, who liv'd many Years after he was Dead. I wish *Horace's Commentator* would imitate

the worst of those Poets who went before him, he should then easily get clear of following those who came after him.

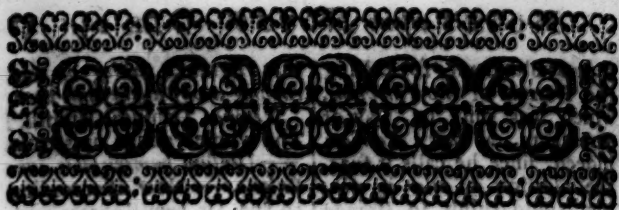
Nunc cum celerem fugam Parthi nominet, quæ, aut veram prorsus indicat, aut certe falsam non indicat, ne excusari quidem potest.] The Dr. makes *Horace*

a great Blunderer, for calling the Retreat of the Partians, which was only by way of Stratagem, a *hasty Retreat*; indeed, since he calls it *fuga*, the addition of *celer* is not, one would think, so strange a Mistake; for those two Words do upon all occasions go together in the *Gradus*. Besides, a *slow Retreat* would render it suspected, and were enough to spoil the Stratagem; but the Dr. has well mended the matter by the Invention of a *fuga redux*, which is a new Word of Command,

that signifies *falling on and running away at the same time*.

Reponas Densum Humili. The whole Passage runs thus, — *Densum humeris bibis aure Vulgus*. — Now, if according to the Dr. *humili* agrees with *aure*, and thereby signifies the direct contrary to *stiffen* & *Ears*, that stand bolt upright, as they always do when they are most busie in the Exercise of their Function, then these People must be strangely prepared for attention, which is the Humour in which they are described both by Horace and the Dr.





ODE XIV. AD POSTHUMUM.

EHEU fugaces, Postume, Postume,
Labuntur anni; nec pietas moram
Rugis & instanti senectæ
Afferet, indomitaque morti:

Non, si trecentis, quoquoque eunt dies,
Amice, places illacrymabilem
Plutona tauris; qui ter amplum
Geryonem Tityonque tristi

Compescit undâ, scilicet omnibus,
Quicumque terra munere vescimur,
Enavigandâ; sive reges,
Sive inopes erimus coloni.

Frustra cruento Marte carebimus,
Fractisque rauci fluctibus Adria;
Frustra per Autumnos nocentem
Corporibus metuemus Austrum.

Visendus

O D E XIV. To POSTHUMUS.

THE fleeting Years pass on apace,
 And grey Old-age draws near;
 Death knows no Mercy, no Delays,
 Nor Vertue's self will spare.

No *Hecatombs* can e'er atone
 The sullen King of Hell;
 He calls all Human-kind his own,
 Since the first Heroes fell.

All, who of Breath and Food partake,
 Must cross the gloomy Shore;
 Be ferry'd o'er the *Stygian* Lake,
 The Wealthy, and the Poor.

In vain we fly the Toils of War,
 And Dangers of the Main;
 Or *Autumn's* sickly Season fear,
 When Plagues and Fevers reign.

Down

Visendus ater flumine languido

(a) *Cocytus errans, & Danaï genus*

Infame, damnatusque longi

Sisyphus Æolides laboris.

Linquenda tellus, & domus, & placens

Uxor: neque harum, quas colis, arborum

Te, præter invisas cupressos,

Ulla brevem dominum sequetur.

Absumet hares Cacuba dignior

Servata centum clavibus, (b) & mero

Tinget pavimentum superbo,

Pontificum potiore canis.

Dr. B—'s NOTES, ODE 14.

(a) *Cocytus errans.*] Among our Books the Leyden, Zulichemian, Queen's-College, Magdalen-College, Galean, Peter-house, and Bodlean Copies read, *Cocytos*, with a Greek Termination, whose Authority we think fit to comply with.

(b) *Et mero tinguet pavimentum superbo.*] All our Books write *superbo mero*, but Lambin and Fabricius found *superbum pavimentum* in their Copies. This is indeed a

pretty Epithet for a Pavement, which is proud of its Marble, and also because it is sprinkled with such good Liquor. Thus Varro de re Rusti. 3. 1. speaks of Noble Pavements, and Statius. Silv. 3. 3. mentions *superbi rogi*, proud because of their stowidge of Corn, and other Fruits and Herbs. Virgil Æneid. 2. 505, speaks of *prond Pests*, because of the Gold and Rich Spoils with which they were hung. Thus you have *prond Pests* in Lucretius.

Down to *Cocytus* we must go,
Where Ghosts are doom'd to turn,
With fruitless Toil and endless Woe,
The rolling Stone and Urn.

Here you must leave the Nymph you love,
Your Fields, and pleasant Home;
And only Cypress from the Grove
Attend you to your Tomb.

Then your rich Wines, your hoarded Store,
Fit for a Prelate's Feast,
Your Heir shall on the Pavement pour,
When you are gone to Rest.

4, 1171, because of a costly Oyntment with which they were dawbed. This *Lectio* therefore is pretty enough as to the Sense; but then what the most learned *Dacier* takes notice of is right, that the same Termination so often repeated *Pavimentum superbum Pontificum*, can never relish with the Ears, which *Horace* is very careful in pleasing. Perhaps we might heal up this flaw, if we read according to the old Dialect *superbum*: It is certain, that after the *Consonant* v it was Customary in

Augustus's Time to write *om* and not *um*, as *avom*, *divom*, *Calvom*, &c. which may be prov'd by old Monuments, and the first and earliest Manuscripts of *Horace* and *Virgil*. Let *supervom* therefore stand for *superbum*, for in the second *Eclogue* of *Virgil*, *Atque superba pati fastidia*, an old Roman Book has *superua*, as *Pierius* informs us; and there is no doubt it was pronounc'd heretofore in this manner. If you admit this, the *Homotelon* or Identical Termination is solv'd; for the best Poets do often use
in

in a Lump such Terminations as agree in Letters, if they differ in Pronuntiation, as *Jam satis terris nivis*. Carm. 1, 2, where see our Comment. *Aeternis regis imperiis*. Virgil. *Non sine multis infomnis lacrimis agit*. Car. 3, 7. Still I do not condemn *superbo mero* as it keeps its Ground in almost all the Books, though *Julius Scali-ger* pretends to wonder how *Horace* came to use the Expression; I am rather displeased to hear him rap out another *Epithet*, after he had already said *mero superbo*, as if he would never give over;

Pontificum potiore canis.

Barthius has a better Trick than this. *Advers.* 36, 14, where he says. *If any thing must be alter'd in το Superbo, I should rather chuse superbus than write superbum, as Lambin does.* The Schoolast *Porphyrio* clear'd the way for this, when he told us, that *superbo* stood by an Hypallage for ipse *superbus*. Thus too *Aaron* Paraphrases, (in Greek *παρὰ τὴν*) Your saucy Hair shall sprinkle the Pavement with such Wine as the Gods would be glad with. By this means all *Horace's* Blunders are cleared up; but at the same time you strip him of a noble *Epithet*, by which he has often distinguish'd himself very handsomely.

The End of the Ninth Part.



THE
O D E S
O F
H O R A C E

In *Latin* and *English*;

With a Translation of
Dr. *BENTLEY*'s NOTES.

To which are added,
NOTES upon NOTES; Done in the
Bentleian Stile and Manner.

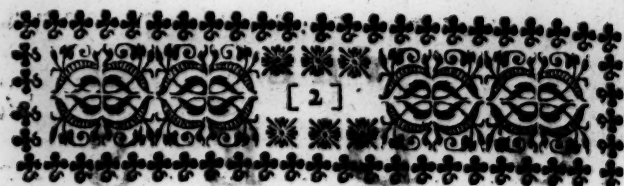
— *Hic Niger est; hunc tu, Romane, caveto.* Hor.

P A R T X.

To be Continued.

L O N D O N:

Printed for *Bernard Lintott*, at the *Cross-Keys*, between the two *Temple-Gates* in
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Q. Horatii Flacci

O D A R U M.

L I B. II.

O D E XV.



*A M pauca aratro jugera regia
Moles relinquent: undique latius
Extenta visentur Lucrino
Stagna lacu; platanusque calebs*

*Evincet ulmos: (a) tum violaria, &
Myrtus, & omnis copia narium,
Spargent olivæ odorẽ,
Fertilibus domino priori:*

Tum



THE
O D E S
O F
H O R A C E.

BOOK II.

ODE XV.



HAT Piles and stately Domes are rais'd
Where late the shining Plow-share
pass'd?
What vast Canals, dug deep and far,
Like mighty Lakes or Seas appear?

The Flower-bed and myrtle Shade
The Olive and the Elm invade:
In Scents and Show we grow profuse,
Careless of Plenty and of Use.

*Tum spissa ramis (b) laurea fervidos
Excludet ictus. non ita Romuli
Praescriptum & intonsi Catonis
Auspiciis, veterumque normâ:*

*Privatus illis census erat brevis,
Commune magnum: nulla decempedis
Metata privatis opacam
Porticus excipiebat Arcton:*

*Nec fortuitum spernere cespitem
Leges sinebant, oppida publico
Sumtu jubentes, & deorum
Templa novo decorare saxo.*



Thick Ever-greens luxurious grown,
Produce no Fruit, admit no Sun:
When *Romulus* and *Cato's* Rules
Prevail'd, the Age knew no such Fools.

Their Faults were few, their Fortunes small,
For on the State they lavish'd all;
Then no new modish Seats were built,
Founded on Vanity and Guilt:

Some City or some Shrine was rear'd;
For Gods and Men their Bounty shar'd;
Whilst they enjoy'd, with sweet Content,
What Fruits and Simples Nature lent.



(a) **T**^U *M violaria & myrtus & omnis.*] *Fabrianus* from one of his *Manuscripts* published it thus,

—————*Tum violaria*
Myrtusque —————

And before him *Glaveanus* stumbled upon the very same *Lection* by meer Conjecture; but all the Books oppose this, and agree to write, *Violaria & myrtus*. I suppose they altered it for fear of laming the *Verse*, and least it should set our upon a *Tychee* and not upon a *Spondee*; but they had better have troubled their Heads with something else; the *Verse's* Feet are good; and have made a discovery here, which others made before me, that *myrtus* is the *Plural Number*. That *Horace* is in the right I will make appear by *Demonstration*; *They are mistaken*, says *Charisius*, p. 9, who imagine, that all Names of Trees are of the fourth Declension, since we find in *Virgil*,

————— *Et vos, o Lauri, car-*
pam, & te, proxima Myrte;

Yet some contend, that *Myrtus* and *Laurus* are of the fourth Declension, and only used thus in the Vocative Case by *Authority*. You see, some *Grammarians* are of Opinion, that *Myrtus* may be used in the plural Number. And yet *Priscian* tells us, p. 717, that on

ly Quercus, Laurus, Pinus, Cornus, and Ficus, are both of the second and fourth Declension: Where first I observe he omits *Cupressus*, which is wrong: for *Cupressus* is of both those Declensions, if we may believe the old *Parchments*: thus in *Arte*, v. 332, for *cupressus*, two of my Books read *cupressu*; and at *Carm.* 2, 14, for *cupressus*, some of the Books belonging to *Torrentius, Lambin*, and others, write *cupressus*: Thus in *Epod.* 5, *Funebres cupressus* is in all the Editions from the *Venetian* downward, and in my old *Leyden* and *Grævian* Copies; so for *cupressu* in *Virgil*, *Æn.* 3, 64, *Pierius* observes, that most of the old Books read *cupressu*. The same variety appears in most of the Poets, if we consult the autient *Parchments*; whence we are sure that according to Usage and Custom, *cupressus* was of the fourth Declension, though it might be otherwise in those Citations. Besides this, *Priscian* is in the wrong by omitting *myrtus*, which is used in the fourth Declension, not only by *Horace* in this Place, but also by *Virgil*, *Geor.* 2, 64.

Sed truncis olea melius, propagine vites
Respondent, solido Paphia de robore myrtus.

Where I will maintain *Tooth* and *Nail*, that *Paphia myrtus* is

is the *Nominative Case Plural*, as well as *Olta* and *ulsi*, tho' some of the later Interpreters of *Virgil* take it otherwise; as if *Paphia* answered to *Veneris*, and were the *Genitive Case Singular*: But *Servius* is of another Mind; and makes *Paphia* answer not to *Venus* but *Veneria*. See where *Paphia* is used as an *Epithet* by other Authors, as well as *Virgil*. *Ovid*. *Arte*. 3, 181. *Statius*, *Theb*. 4, 301. *Seneca*, *OEdip*. 539. We are therefore satisfied, that *Paphia myrtus* is the *Plural Number* in *Virgil*. See also *Catullus* in *Epithal*. *Pel*.

Quales Eurota progignunt flumina myrtus,

For thus the best Copies and Editions read it, and not, *myrtos*.

(b) *Laurea servidos excludit istus.*] *Lambin* inform'd us some time ago, that several of the Books read *servidos astus*, to which the other Interpreters say not a word; and yet tho' the Hypocritical Rogues hold their Tongues, you may readily guess they knew better things; since most of my Books, the *Zuchemian*, *Peter-house*, *Galean*, *Rodlean*, and *Queen's-College*

Copy among the various Editions, do plainly write *Astus*. See in how many Authors you can find *Astus* or *servidos*. *Serm*. 1, 1. *Carm*. 1, 17. *Carm*. 3, 24. *Virgil Geor*. 4, 401. We shall not therefore condemn *servidos Astus*, and yet the other Edition is still the best, as it is established by the first Editions and the most and best Parchments. See *Ovid Met*. 6, 49. — *Candescere solis ab ictu*, where those Rogues the Librarians have been at Work and foisted in *ortu* for *ictu*. *Idem Metam*. 5, 289.

Phaeos submovet ictus, where they have whipt in *ignes*. Thus *Lucretius* frequently uses *Radium ictum*, *verberibus radiorum*, and the like; and so say the other Poets. See *Lambin* upon this Place, and the most accurate *Nick Heinsius* upon *Ovid Metam*. 5, 389. *Horace* is more bold than his Brethren; for they temper'd the Metaphor with some plain word, as *ictus solis*, *Phaebi*, *luminis*; but our Author strikes a bold stroke, and pops down *servidos ictus* without making any mention of the Sun, which is a Temerity that comes very near one of your *Dithyrambick* Flights.

ODE XVI. *Ad GROSPHUM.*

O *Tium* divos rogat (a) in patenti
Prensus *Ægæo*, simul atra *nubes*
Condidit *Lunam*, neque certa *fulgent*
Sidera *nautis*;

Otium bello furiosa *Thrace*,
Otium *Medi* pharetrâ *decori*,
Grosphæ, non *gemmis*, neque *purpurâ* ve-
nale nec *auro*.

Non enim *gaza*, neque *consularis*
Summovet *lictor* *miseros* *tumultus*
Mentis, & *curas* *laqueata* *circum*
Tecta *volantes*.

Vivitur *parvo* *bene*, cui *paternum*
Splendet in *mensâ* *tenui* *salinum*,
Nec *leves* *somnos* *timor* *aut* *Cupido*
Sordidus *aufert*.

(b) *Quid* *brevi* *fortes* *jaculamur* *avo*
Multa? (c) *quid* *terras* *alio* *calentos*
Sole *mutamus*? *patria* *quis* *exul*
Se *quoque* *fugit*?

(d) *Scandit* *aratas* *vitiosa* *naves*
Cura; *nec* *turmas* *equitum* *relinquit*,
Ocior *cervis*, & *agente* *nimbos*
Ocior *Euro*.

Latus in *prasens* *animus*, *quod* *ultra* *est*
Oderit *curare*, (e) & *amara* *leni*
Temperet *risu*. *nihil* *est* *ab* *omni*
Parte *beatum*.

Abstulit *clarum* *cita* *mors* *Achillem*:
Longa *Tithonum* *minuit* *senectus*:
Et *mihî* *forſan*, *tibi* *quod* *negarit*,
Porriget *hora*.

ODE XVI. To GROSPHUS.

THE Sailor longs and prays for Ease,
When Storms grow loud on every side,
And far from Shore his Vessel seize,
Whilst all the Lights of Heav'n are hid.

For Ease the Warlike *Thracian* fights,
That never can be Bought or Sold;
For this the *Mede* in Arms delights,
Preferring Ease to heaps of Gold.

Nor Wealth nor Honours can allay
The inward Troubles of the Great;
Nor chace those Swarms of Cares away,
That still attend on Pomp and State.

He, who is happily possesst
Of what the Golden Mean requires,
Never resigns his balmy Rest
To slavish Fears or vain Desires.

'Tis foolish to enlarge our Views,
Since Life is short and quickly done;
In vain we would new Climates chuse,
But never from our selves can run.

Nor Martial Troops, nor Ships of War,
Can ever leave black Care behind,
That still pursues them in the Rear,
Outstrips the Stag, outflies the Wind.

'Gainst future Ills there's no Relief;
The present Good is always best:
Be wise, and mingle Joy with Grief,
Since nothing is compleatly blest.

Achilles was untimely slain;
Tithonus felt a slow Decay;
The Gods in various Lots to Man
Their Favours and their Frowns convey.

You

*Te greges centum, Siculaque circum
Mugiant vacca; tibi tollit hinni-
tum apta quadrigis equa; te bis Afro
Murice tincta*

*Vestiuat lana: mihi parua rura, &
Spiritu Graia tenuem Camena
Parca non mendax dedit, & malignum
Spernere vulgus.*

Dr. B—'s NOTES. ODE 16.

(a) [N *patenti* prensus *Agas*.] *Barthius* in *Advers.* 36, 14, tells us, that a very old Book plainly wrote *Impatenti*, which he afterwards found in another Copy in the *Strazburg Library*; but what this *impatenti* means, neither he can tell us, nor, I believe, any body else. I should imagine it to be a Blunder of the Press, and that we ought to say *impotenti*, which is a much more tolerable *Lesson*. See *Catullus* de *Phaësel*. The truest and best Reading, to which the Copies and Editions agree, is in *patenti*. See *Virgil* *Geor.* 2, 41. 'Tis well said, He was caught in the open Sea, at distance from the Shore, where he could have no shelter from the Storm. I have already told you at *Carm.* 1, 25, v. 17, that by the Authority of my *Battelian* Copy, we must rather read *patente* than *patenti*.

(b) *Quid brevi sortes jaculamur avo multa*.] There is another *Lesson* in the *Battelian* Copy, as also in the *Colber-*

sine and *Royal Society* among the various *Lessons*, which at first sight will I fancy make a pretty Figure — *Quid brevi fontes jaculamur avo*. Whence could the *Librarians* get this Out-of-way Word but from *Horace* himself? Those blundering Puppies never blot our common Words, and put down strange ones. And yet when the Criticks have weighed the matter, perhaps they may condemn *sortes*, and fancy the other *Lesson* to be the best Sense. Why do we, says *Horace*, like brave Fellows begin our Projects? What would we be at? What mighty things do we go upon, since we are all Mortal? How can we find time to contend about *Wis*, *Birch*, *Money* or *Honour*? Thus they prove *sortes* to be good. *Seneca* is pat to the purpose. *Nat. Quæst.* 3, 1, where he uses *parvo tempore* just as *Horace* does *brevi avo*. Here that arch Fellow *Barthius* is our, when he tells us, *Advers.* 36, 14, that if the Books would give him leave, he would read *arvus* for

You numerous Flocks and Herds possess,
The fruitful Cow and neighing Mare;
You in your Chariot loll at ease;
You the best richest Scarlet wear.

I with my Little am content,
And of my Lyrick Genius proud;
Since the good Gods their Vot'ry lent
A Soul, that can despise the Crowd.

for *avo*. *Barbicus* himself did great things *brevi avo*, and when but a Youth, attain'd not only the Glory of *πολυμάθεια*, much Learning, but also *πολυαναρυσία*, great Knowledge; and yet if we examin matters, he has shot in a little bow, *brevi arcu*, of his own making, and yet miss'd his aim.

(c.) *Quid terras alio calentes?*
This is a knotty place, and puzzles the Criticks most confoundedly.

— *Quid terras alio calentes
Sole mutamus? patria, quis exul
Se quoque fugit?*

Allo calentes sole, that is, far Countreies, a great way off. See this Expression in Virgil. What then is the Meaning of *mutamus terras remotas*? For, says Harry Stephens upon the Place, how can a Man be said to change a Country he never set Foot upon? Now to unravel this Knot, first I must observe, that *Mutare* has a double Construction; for Instance, it is the same thing if you say *Mutavit patriam exilio*, as if you had said

Mutavit exilium patriam. See *Cynius* 3, 17. Virgil Geor. 2, 311. Ovid Fast. 6, 665. Now in the first Construction, the Place where a Man is, or as the Schoolmen say, the *Terminus a quo*, is put in the *Ab-lative Case*; in the second, the Place a Man goes to, or the *Terminus ad quem* governs the same Case. Horace has observ'd this form of Speech two or three times, as *Larm.* 1, 17. Serm. 2, 7. *Faunus mutat Lucretilem Lycas*. *Puer uvam mutat strigili*, that is in vulgar Speech, *Lycasum Lucretilem strigilem uvam*. This being observed, what Stephens and the rest insist on, is false; for a Man may be said to change a Country he never set Foot on; and this always happens in that way of Construing *mutare*, where the *Terminus ad quem* is the *Accusative Case*: Thus *Faunus mutat Lucretilem*, where he had never been; and the Boy *mutat uvam* which he never had. Why then should we not *mutare terras alio sole calentes*, before our Arrival upon them? It is the same

same way of speaking: only in this place the *terminus a quo* is understood, *mutamus terras*, that is, *terram nostram*, for our own Country. If Horace had been more full, here had been no Difficulty; and yet not only Custom but the Nature of the thing require, that this should be understood; for when Authors positively say, *Mutare sedem, solum, larem*, and the like, they tacitly imply *sedem sede, solum solo, larem lare*; and when you say *mutare sedem*, it matters not whether you mean the absent Seat, and leave the present to be understood, or mean the present and leave the absent to be understood. See *Hor. Carm. Scul.*

*Iussa pars mutare laves & urbem
Sospice cursu.*

Where it does not signifie, whether by *Laves & Urbem* you mean *Rome* whither they were going, or *Troy* whence they came. Nay when the Latins say, *locum ex loco mutare*, as *Pliny Hist. 2, 48. Id. 2, 37*, 'tis as clear as the Sun, that they change the Place where they are, for another where they are not. Horace's Expression is therefore good and warrantable. *Terras alio calentes sole mutamus*, notwithstanding we never yet saw that Country. A very smart Fellow has found out another way to solve this Business, which is, by cutting the Knot instead of untying it; he would have us read and point the Place thus,

— *Quid terras alio calentes
Sol mutamus patriâ?*

A bright Fellow I'll warrant him. be he who he will! for I profess I don't know him. There is one Objection against his Conjecture, that by this means the following Expression is quite starv'd with cold,

Quis exul Se quoque fugis?

All the Beauty of the *Antithesis* and other Ornaments are lost. What banished Man can fly from himself? Who that runs his Country, can also run from himself? *Exul patria* is right according to *Ovid. Met. 9. 409.*

(c) *Scandit aratas vitiosas naves.*] My Books and those of other Criticks say, *naves* or *navis*. See our Author. *Carm. 3. 1.* and yet that *Lesson*, which the *Excerpta Bodleiana*, written about 80 Years ago, supply us with, is a pretty one, *scandit aratas vitiosas puppes*; for when a Ship flies, and Care gives it chace, it ought to Board her Stern, and not the Forecastle.

(d) *Et amara lento temporat risu.*] Almost all the Manuscripts and old Editions say *lento*; one or two write, *lato*, and thus it is sometimes published, which I take to be rather a Blunder of the Printer, than of the Editor: For what is more silly than, *letus animus, lato risu*, both in the same Sentence, and almost in the same Verse? Neither is *lento* much better. No body that I know ever called *Laughter lentus*. When Horace had said

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said, *temperet, Temper*, and *amara, Bitter*, by a Metaphor taken from the Taste, he should have kept up that Metaphor, and ended the Stanza with *amara grato*, or *amara dulci*. If I am not horribly out, either of these is better than *lenis risu*. We must therefore look out for some latent Word, which may keep up the Metaphor, and correspond with the Vulgar Lesson; nor need we look long; for lo! *Amara leni* comes to our aid. This *leni* in the first place is according to the Taste oppos'd to *Rough, Sowre, Bitter*. See Teren. Heauton. 3; 1. and secondly, *lenis risu* is a pretty Phrase, see Cicero in Som. Scip. and lastly, *Leni, Levis, Latus*, and *Lentus*, are frequently confounded by the Librarians, as at Carm. 7, 18. Car. 4, 6. Virgil Ænei. 2, 782. Ovid Epist. Acontii, v. 120. Metam. 7, 82. How then came the Hands and Eyes of the Librarians to be so infallible here? But notwithstanding this, I have still a worse suspicion upon me, that the Impudence of these Fellows has not rested here; for do but see, whether it be not

very likely, that Horace wrote with his own Hand thus?

Latus in presens animus. quod ultra est
Oderis curare, & amara leni Temperes risu. Nihil est ab omni Parte beatum.

It is certainly much better, that this should be delivered to Grosphus in the second Person, than put into a proverbial Sentence; and Grosphus may more properly be said *ridere*, to laugh, than his Soul or Mind; and this improves the Inference that follows,

Et mihi fors, tibi quod negavit Porriget hora,

That is *tibi*, to you, whom I just now talk'd to. Those Puppies the Librarians stumbled at the elegant *Gracism*, *Latus animi*. See Velleius Pater. 2, 93. Symmachus. Epist. 1, 8. Valerius Flaccus 3, 659. Virgil Ænei. 11. Juvenal. 14, 119. The Poets abound with these Expressions. Moreover it was very obvious for the Librarians, without laming the Verses, to change the Words to *oderis* and *temperet*, for they have play'd the very same Prank at Epod. 10. Serm. 2, 3, v. 133. It. 2, v. 90.

NOTES upon NOTES. ODE 12.

M*Utare sedem quo nondum venerant ex sede ubi tunc erant.*] Here the Dr. strenuously insists, that when a Man changes Places, he goes from one where he was, to another where he was not. As for instance, B. is at Cambridge,

and goes from thence to Rumford, where he was not, or did not arrive till he came thither. This is of singular use to prove, that Horace did not comprehend Transubstantiation.

ODE

ODE XVII. *Ad MÆCENATEM.*

CUR me querelis exanimas tuis?
Nec Dis amicum est, nec mihi, se prius
Obiit, Macenas, mearum
Grande decus columenque rerum.

Ah, te mea si partem anima rapis
 Maturior vis, quid moror altera?
 Nec carnis aequè, nec superflus
 Integer: ille dies utramque

*Ducet ruinam: non ego perfidum
Dixi sacramentum: ibimus, ibimus,
Utique praeceps, supremum
Carpere iter comites parati.*

Me nec Chimara spiritus ignea,
(a) Nec, si refurgat, centimanus Gigas,
Divollet unquam: sic potenti
Fustitia placitumque Parois.

Sen Libra, seu me Scorpius aspicit
Formidolosus, pars violentior
Natalis hora, seu tyrannus
Hesperia Capricornus unda:

Utrumque nostrum incredibili modo
Consensit astrum; te Jovis impio
Tutela saturno refulgens
Eripuit, (b) voluerisque fati

Tardavit alas; cum populus frequens
Latum theatri ter crepuit sonum:
Me truncus illapsus cerebro
Sustulerat, nisi Faunus idem

*Dextrâ levasset, Mercurialium
Custos virorum. reddere victimas
Ædemque virum memento:
Nos humilem feriemus agnam.*



O D E XVII. To MÆCENAS.

D O not oppose a just Decree;
 The Fates ordain, and I have vow'd,
 Not to out-live the Day you die;
 You, my best Friend and sweetest Good.
 Think not, since you and I are one,
 That *Horace* can himself desert;
 Or live when half his Soul is gone,
 Or stay behind his better Part.
 Thus Hand in Hand we'll greet the Shades;
 'Tis so resolv'd and fix'd by Fate:
 I'll follow where *Mæcenas* leads;
 Our Lives shall have one common Date.
 Should dire *Chimæra* guard the Way,
 Or he who wields a hundred Hands,
 Still I'd rush on without Delay,
 So Justice, and so Fate commands.
 What-ever luckless Planet sways
 My Birth, the *Scorpion* or the *Scales*,
 Or *Capricorn's* portentous Rays,
 Who o'er the western Main prevails;
 Your fatal Star agrees with mine,
 And both our Lives and Deaths unite:
Jove did on you indulgent shine,
 And sav'd you from old *Saturn's* Spite.
 For you the Crowds their Raptures tell,
 Your Safety and their Joy proclaim;
 On me a Trunk unheeded fell,
 But *Faunus* to my Succour came:
 He favours Wit, to him I'll yield
 The Offerings which my Vows decreed:
 Whilst you some Shrine or Temple build,
 For me a tender Lamb shall bleed.

O D E

(a) **N**EC A resurgat centimannus Gigas] so we read *Carm.* 3, 4.

Testis mearum Centimannus Gigas Sententiarum.

All my Books, and those belonging to other Criticks, are resolute in Writing *Gigas*, as also the *Venetian* and *Locherian* Editions; only *Muretus*, in his various *Lectiōis*, 6, 12, says, That in some of the Copies he found, *Gygen*, and in others, *Gyan*. It is plain by Quotations from the rest of Poets, that here is a proper Name wanting, which our ignorant rascally *Librarians* always take care to conceal, whenever the Measure of the Verse will permit them. *Priscian* p, 718, says, *Hic Centimannus, hujus Centimannus*, and quotes, *Horace*, 3 *Carm.* *Testis mearum centimannus Gyges sententiarum*. So say the Editions, but the four Manuscripts which I have seen, write *Gigas*. See *Seneca Herc.* *Oeteus*. 167. *Quis tumidus Gyges*; and again, *Verse* 1168. *Truci rictu Gyges*; but the *Florentine* Copy, which is by far the oldest, writes *Gigas* in both Places. *Capitolinus* in *maximo* c, 8, calls him *Gyges*; but the old *Palatine* Copy writes *Gigas*. *Ovid* sticks close to the proper Name *Gyges*; because *Gigas* was too large to stand in the Verse. *Amor.* 2, 1. *Faß.* 4, 593. *Trist.* 4, 7. Though in the

last of these two Places, one of the Books writes *Gyan*, and another *Giam*; so that still it is a Doubt, by what Name we are to call this Fellow with his hundred Hands. We must therefore resort to the Shops of the *Grecians*, who forged these Words, and then disposed of them to the *Latins*. *Hesiod* writes Γύγης, *Theog.* 149. 618. 714. 734. Thus say about six or seven of the *Grammarians* besides *Hesiod*; you may find the Places in two bright Fellows, *Nick Heinsius* upon *Ovid Amor.* 2, 1, and *Munckerus* upon the *Preface* to *Hyginus*. On the other Hand *Apollodorus* writes Γόνυ, and not *Gygen*, and some of the most reputable Copies of *Hesiod* do, in the Places just now cited, write Γόνυ and Γύγης, if we will take *Muretus's* Word for that Matter. Add to this, that *Gyges*, a Name very well known in other Places, is long in the first Syllable; as in our *Horace*. *Carm.* 2, 5. *It.* 3, 7. *Virgil.* *Æne.* 9, 762. *Propertius*, 3, 9. Thus too we find it in the *Greeks*, as in *Bianor*, *Athol.* *Epig.* 1, 70. *Alpheus*. 1, 12. πολύχρυσος, οἷ γύγης, where by the by we must correct it thus, πολύχρυσος οἷα γύγης; for the Author had certainly that known Place of *Archilocus* in his Eye, Οὐ μοι τὰ γύγης τῆ ποταπύπτεσσι μέλει; where let the *Fresh-men*, have a Care how they take the

the first Syllable of γυγίω to be short; for the Word is a Disyllable, γυ being contracted into one Syllable, as in Πυλινιάδης Ἀχιλλῆος: we must therefore correct *Anacreon* at *Carm.* 15, and in *Anthol.* 2, 47. Where γυγίω has the first Syllable short, as we vulgarly read it.

Ὅου μὲν μίλει Γύγας
Τῶν Σαρδίων ἀνακτοῦ.

Certainly the very Sense as well as Dialect is against this way of reading; for thus we translate this Greek Scrap. *I care not a fig for Gyges; I value not Gyges King of Sardis; Gyges therefore must certainly be in the Land of the Living, when our Author wrote this; whereas Gyges was dead many Years before Anacreon was born: But do you read*

Ὅου μοι μίλει τὰ Γύγεα

That is, *I care not a Straw for the wealth of Gyges, or all his Possessions; for as that same Alpheus, whom I quoted just now, so this Author, if he be Anacreon (for many of those things that go under his Name are spurious) has been a little bare-fac'd in copying that Passage which*

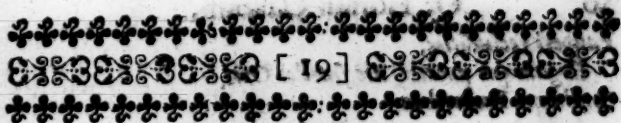
I produced out of Archylochus. Put all these things together, and if we return to Horace, we shall find it a moot Point whether this great Fellow with a hundred Hands were Gyges, or Gyes. We like the Name of Gyges best, and therein follow the most Authors. I care not a Pin-head whether I am in the right or no; nor is it worth any more Trouble, for I do not think our Horace's Salvation depends upon either of these Names.

(b) *Volucrisque fati tarda vit alas.*] Some of Lambin's Books, one of Bersmannus, and among mine, the Peter-house Copy, and the Lofcherian Edition say, *volucres*. Thus we read it in *Servius* upon *Virgil. Aene.* 4. 616. After the same manner, the old *Parchments* that write it *volucris*, do it only with regard to the old Orthography, and never intended it for the Genitive Case singular, but the Accusative Case plural; and thus I give Notice it ought to be received in our Edition, *volucris*, that is *volucres*. Certainly it is more elegant to say *volucres alas fati*, the swift Wings of Fate, than *alas volucris fati*, The Wings of swift Fate. See our Author upon *Fortune. Carm.* 3, 29. *Virgil. En.* 5, 217. *Ovid. Art.* 2, 45.



ODE XVIII.

NON ebur, neque aureum
 Mea residet in domo lacunar :
 (a) Non trabes Hymettiae
 Premunt columnas ultimâ recisas
 Africâ : neque Attali
 Ignotus hares regiam occupavi :
 Nec Laconicas mihi
 Trahunt honesta purpuras clientie :
 At fides, & ingeni
 Benigna venia est, pauperemque dives
 Me patit : nihil supra
 Deos laceſso, nec potentem amicum
 Largiora flagito,
 Satis beatus amicis Sabinis.
 Truditur dies die,
 Novaque pergunt interire Luna :
 Tu secunda marmora
 Locas sub ipsum funus ; & sepulchri
 Ignemot, struis domos :
 Marisque Ratis obſtrepentis urges
 Dimemorare littora,
 Parum locuples continere ripâ.
 Quid, quod usque proximos
 Revellis agri terminos ; & ultra
 Limites clientium
 Salis avarus ? pellitur paternos
 In sinu ferens Deos
 Et uxor & vir, sordidosque natos.
 Nulla certior tamen
 (b) Capacis Orci sede destinata
 Aula divitem manet
 Herum, quid ultra tendis ? aqua tellus



ODE XVIII.

NOR Ivory, nor glittering Plate
Enrich my House with pompous State;
No Columns from the *Parian* Mine
Beneath a Roof of Cedar shine;
I nor the gaudy Structures boast,
Nor Wealth that *Attalus* engrost;
No purple Robes my Limbs adorn,
By numerous Attendants born:
But still I plead my well-known Right
To Friendship, Honesty, and Wit;
The Wealthy court me though I'm poor,
Nor will I ask the Gods for more:
My *Sabine* Farm supplies my Wants,
I need no Places, beg no Grants.
The Hours and Days glide swiftly on,
And ev'ry Month renews the Moon.
You make your Seat more gay and fine,
Just as your sinking Years decline,
Build on new Plans for those to come,
Unmindful of your Grave and Tomb;
Destroy the Lands you now possess,
To dig Canals as wide as Seas;
Remove the ancient sacred Bounds,
Encroaching on your Neighbour's Grounds.
Your Tenants quit their peaceful Home,
And for their haughty Lord make Room;
They and their Wives seek new Abodes,
Their wretched Sons, and exil'd Gods.
Give o'er this Vanity and Pride;
The Fates another Home provide;
Pluto's capacious gloomy Seat
Must be your last your sure Retreat:

*Pauperi recluditur,
Regumque pueris: nec satelles Orci.
Callidum Promethea
Revexit auro captus. hic superbum
Tantalum atque Tantali
Genus coercet: hic levare functum
Pauperem laboribus,
Vocatus atque non vocatus audit.*

Dr. B —'s NOTES, ODE 18.

(a) **N**ON trabs Hymettia] a most renowned Fellow, one *Tam Gale* ὁ μακάριος, reads it thus from a Conjecture of his own,

*Non trabs Hymettias.
Premunt columnas ultimæ re-
cisæ Africâ.*

We must not undervalue this Emendation, but construe it thus; no Orange Beams hew'd from the furthest part of Africa, over-lay the Pillars of Hymettian Marble. The best and most remarkable Pillars came from Hymettia. See *Pliny*, *Hist.* 36, 3 *Ibid.* 17, 1. *Val. Maximus.* 9, 1. Beams of Orange Wood were after sent for from the farthest Parts of Africa, in order to be laid upon Marble Pillars. *Statius* is pat to the Purpose, *Silv.* 4, 2. Beams of Orange, is a good Phrase; See our Author. *Carm.* 4, 1. Consider moreover how justly we may

infer, that these same Beams were of Wood, by that same Word, *recisæ*. See for this, *Carm.* 3, 6, where *Horace* speaks of Clubs cut in the same manner. Thus much I thought might suffice to strengthen and support *Tom Gale's* Conjecture; but since all the Books from all Quarters agree in the vulgar *Le-
sion*, and since *Gale's* Emendations make the Sense of this Place somewhat intricate and inveniust, I think we had best leave it as we found it, without any further Trouble: For the Beams that are laid upon Pillars are sometimes made of Stone as well as of Wood, as the Architects can witness: Hence the *Hymettian* Marble is as good to make Beams with as Pillars. *Pliny* tells us, that in *Salauces's* Palace, who was King of *Colchis*, there were Beams of Silver. *Hist.* 33, 3. and *Claudian* de Nupt. Honor. v.

The Prince and Peasant, Rich and Poor,
March Hand in Hand on *Lethe's* Shore:
No Gold could bribe the Pow'rs below,
To let the fam'd *Prometheus* go;
The God of Hell in endless Chains
All *Tantulus's* Race detains,
And frees the Poor from Toil and Woe,
Whether they worship him or no.

ss, describing the Seat of *Venus*, assures us that it was built with Pillars of *Hyacinth*, and Beams made of the Stone called *Smaragdus*. These Pillars therefore which are here said to be cut from the farthest Parts of *Africa*, were of *Numidian* Marble, which was much valued in *Rome*, as appears by several Passages in their Writers. See *Juvenal*. 7, 182. That which follows v, 23. *Proximos revellis agri terminos*, is a Phrase that *Quintilian* has plainly fox'd in his 13th Declamation.

(b) *Rapacis orci sede destituta*.] The first and best Editions, as the *Loscherian* and both the *Venetian*, write *sine*, and not *sede*; which *Lesson* has kept its Ground in almost all the modern Editions: Where by *finem Orci*, *Lambin* and *Dacier* understand, the Bottoms of Hell, where the Wicked are tortured. But if I know any thing of the Matter, this is wrong; for *Horace* is not speaking of Damnation here, but only of

Death, as these Words and what follows plainly show us. *Whilst you*, says our Author, buy up all the Lands near you, and thereby widen your Possessions, your poor Clients are turn'd a grazing, with their Wives, Children, and Household Gods; But what then? Suppose you pull down a Cottage or two to make room for your Country Seat, and send the Inhabitants to wander up and down without any certain Habitation? Still there is nothing more certain, than that *Pluto's* Hall, or which is all one, the Grave, shall afford the same Reception both to the poor Tenant and rich Landlord. For why? This Place lies equally open both to Beggars and Princes; the same eternal Habitation shall entertain both you, who are now building a fine House, and the miserable Wretch, who being thrust out of his Cottage, cannot so much as hire one for himself. Here, I suppose, you do not discover any thing concerning the Bottom of Hell, unless you have a Mind to thrust

thrust the poor Cottager and his rich Lord down together into that Place. Besides, it does not so well agree with our Horace's Principles, who was an Epicurean, to speak with so much Sharpness and Violence against this reigning Vice of the great ones, for their encroaching upon their Neighbours Farms, and enlarging their own; neither would he give them their Portion with *Ixion* and *Sisyphus*. We must therefore look out for something else, if by any Means we can explain and defend a *Lesson* which has been propagated by those *Whore-sons* the *Librarians*. Here first we must enquire, what is the meaning of *fine*, and then what of *Destinata*. Besides the common Significations of *Destinare*, it further imports, to mark out the Limits, to describe the Bounds. See *Curtius* 4, 32. *Vegetius* 2, 10. *Virgil* in *culice*. 391. and more Quotations to this Purpose may be found in the most accurate Father *Gronovius*, *Observ.* 2, 3. The *Latins* did more frequently use *designare* in the same Sense. See *Virgil*, *Aene.* 5, 755. *Id.* 7, 157. *Livy*. *Hist.* 1, 10. *Designavit* templo *Jovis fines*, which Place deserves our Observation; for he might as well have said, *Destinavit fines*. Let us then return to *Horace*, where I suppose a new and brighter Construction and Signification begins

to dawn: for *Destinata* is the *Nominative Case*, and belongs to *Aula* and not to *fine*. *Nulla certior*, that is, *non certior*, not so certain. See *Servius* upon *Georg.* 1, 125. No more certain Habitation remains both for the rich Master and the poor Client. But then what sort of a Habitation, and how large is this? Why it is *destinata sine Orci*, that is, has the same bounds and Limits with Hell it self, and is equally large and capacious. *Finis* is used in this Sense by the first-rate Authors. See *Ovid Pont.* 1, 4. *Id.* *itali*. *Lucretius* 4, 628. *sine Palati*; where we must not read, in *fine*, according to the vulgar, for the Relish of all Meats reaches to the Palate and no farther. *Fine* in all these Passages, is the same as *tenus*. See *Gellius* 1, 3, and *Ovid* to the same Purpose, *Metam.* 2, 131. Also that in *Seneca de Benef.* 6, 23. Now if you come into this Interpretation, then there still remains something besides to be mended, which I must guess at as well as I can. For what can be the meaning of *rapacis Orci*? I know very well that this Phrase has done well enough in another Place. *Seneca Hippol.* 467. *It.* 1152. Where *Patruus*, Uncle, signifies *Pluto*. But now here where *Orcus* does not stand for the Person but the Place, and we are speaking of the *fine* or Bounds and Extent of it, it

is plain, this same *Rapax* is an idle impertinent *Epithet*. It were easie to find Blunders in the Initial Letters of Verses as they lye in Manuscripts; for the Librarians often omitted them in order to have them transcrib'd in Vermilian; this I suppose was the Case here; and therefore we must correct it thus,

Capacis Orci sine destinata.

For why, says Horace, do you drive your poor Client like a Vagabond out of his Cottage, since he must hereafter live in the same House where you do; for it is a large House, being as wide and capacious as Hell it self? See a Description of Hell in Ovid, *Metam.* 4, 439. *Seneca Her. Fur.* v. 658, concerning *Pluto*. But whatever Countenance this same *Lectio* may put upon the Matter, yet still I am of Opinion, that others will be better pleas'd with the reading which the two *Cruquian* Books,

and my *Zulichemian* Copy supply us with,

*Nulla cœtion tamam
Rapacis, Orci sede destinata
Aula divitum manet Horum.*

This is sufficiently made good by one Place in *Tacitus* *Annal* 1, 8. *Servius* is also a Witness in the very same Cause. In *Æne.* 6, 152. *It.* 7, 3. For though this same *sine*, as we read it, is to be found in all the Editions of *Servius*, since I have no Opportunity now of consulting the Manuscripts, yet it is very probable, as *Lambin* and other Criticks after him have observed, that the Grammarian did at first write *sede destinata*, since he quotes the Place for that very Purpose, to prove, that *Sepulchrum* may be called *Sedes*. But let the Reader take this as he will; whether you read *sine* or *sede*, still *capacis* is a more com-
modious *Epithet* for Hell than *rapacis*.



O D E XIX.

THE God of Wine on a wild Mountain stood ;
 (Let future Times the mystick Tale approve)
 He taught the Nymphs and Satyrs of the Wood,
 Who to attend his Songs forsook the Grove:
 With Ears erect all to the Audience crowd ;
 Ev'n I his Raptures feel, and dread the God I love.

Great Pow'r! who wields the sacred Ivy Spear ;
 Ease my full Breast, thy wonted Rage restrain :
 Let me proclaim the Beauties of the Year,
 And sing thy Rites, thy frantick Virgin Train :
 How Wine and Milk compleat our plenteous Cheer,
 Whilst through the luscious Comb the Trees their Ho-
 ney strain.

I'll sing how *Pentheus* and *Lycurgus* fell,
 And by their Deaths thy just Revenge confess'd ;
 Of thy *Ariadne's* Silver Locks I'll tell,
 Whose Charms the number of the Stars increas'd :
 By thee the fruitful Hills the Vale excell ;
 Thou turn'st the rapid Streams, and lull'st the Sea to rest.

Thee the mad Crew of *Bacchanals* adore,
 That shake in twisted Knots their dangling Hair :
 When Heav'n was scal'd, thy single Arm and Pow'r
 Rescu'd the Gods, and turn'd the doubtful War ;
 The Giants felt thy Force, and heard thee roar,
 Wrapt in a Lion's Form that fill'd their Troops with
 Fear.

Till then thy mighty Godhead was asperst,
 As only bent on Luxury and Ease,
 Distinguish'd at the Gambol and the Feast ;
 But now thy warlike Arm insur'd Success,
 Redeem'd thy Brother Gods, their Foes dispers'd,
 And gave the World above a sure and lasting Peace.

Te vidit insons Cerberus aureo
Cornu decorum, leniter asterens
Caudam; & recedentis trilingui
Ore pedes tetigitque crura.

Dr. B——'s NOTES. ODE 19.

(a) **P**Lenoque Bacchi postore
turbidum latatur. J. A.
Fellow of pretty Parts. one
Daniel Heinsius, substituted
Lymphatur in the room of
Latatur, and that for this
reason, because by *to metu* in
the foregoing Verse he under-
stands Madnefs, Enthusiasm.
Lymphation. Torrensius did
the same before him, and
Dacier after him. But they
are all in the wrong; for
Metu does there signifie Fear,
and *Latatur* which signifies
Rejoice, is right enough. Ho-
race's Fiction is this, That as
he was by chance strolling in
the Woods, and making Verses,
he stumbled upon Bacchus and a
Crowd of Nymphs and Satyrs;
whereupon he immediately was
both Glad and Frighted with the
Vision, as well because he found
the God, being so near, operate
very powerfully upon him, as
also because he was so lucky as
to encounter a God that had a
Kindness for him; for Bacchus
was the Guardian of the Poets.
See our Horace. CARM. 1. 1.
Epist. 2. 2. He was afraid,
because no Mortal Creature

can bear the Sight of an Im-
mortal Being without being
frighted: Thus *Aeneas*, tho'
he was a very brave Fellow,
when his Household Gods ap-
peared to him in a Dream,
found a shivering all over his
Body. See *Æn.* 3, 175. and
thus again it fared with him
at the Sight of *Mercury*, *Æn.*
4, 179. and yet both the
Household Gods and *Mercury*
made a voluntary Visit to
Aeneas; but *Horace* had more
reason to be frightened, because
he broke in unfeint for, and
disturbed *Bacchus* and the
Nymphs met together at a
Consult; for it was a com-
mon Notion in those Days,
that whoever look'd upon a
God against his will, was
sure to be punished for
his Curiosity. See that
known place in *Homer*, *Il.* 1,
v, 1131. *Callimachus* Hymn. in
Pall. v, 100. where see what
the most Illustrious *Spanheim*;
says further on this Subject. It is
therefore well done of *Horace*
to say, *Thas upon the sight of*
Bacchus, his Heart panted with
Fear,

Ther Cerberus with Awe and Dread beheld,
 Bearing aloft thy Horns of beamy Light;
 He wagg'd his fawning Tail, with Pleasure fill'd;
 Did at thy Feet his forked Tongue submit,
 And as you travers'd the Elyzian Field,
 Welcom'd so great a Guest, and spoke his fond Delight:

Fear, mixed with Joy; because he knew he had an honest Heart, and made good Verses, for both which Faculties the Gods lov'd him. See Carm. 1, 17. Turbidum latatur is therefore a good Phrase, and lets us know, that the Pleasure he felt was mixed with Horror; for this see *Lucretius* 3, 28. ——— *Trepidat metu* & *latatur*, will also do; and *Persius*, to the same purpose, says, *latari pratrepidum cor*. But it may not be amiss to take this place in *Persius* at large, since it wants a little of our Explanation and Emendation. Sat. 2, 53.

Si tibi crateras argenti incusaque pingui.
Auro dona feram: sudes, & pectore lavo
Excusias guttas: latari pratrepidum cor.

where the great *Casaubon* is in the Wrong, when by *guttas* he understands Tears, and by *lavo pectore*, the Blind-side; but do you read and point the place thus, and that not by my Order, but upon the Authority of *Tom Gale's* Copy,

Sudas, & pectore lavo
Excusiet guttas latari pratrepidum cor.

Or if you have more mind to that, read *Sudes* and *Excusiat*. The Sense and Construction is this, *You are in a Sweat*, and your trembling Heart is so touched with Joy, that it forces out great Drops of Sweat from the Left side of your Breast where the Heart beats, and the Sweat breaks out. *Pratrepidum latari* is a Greek Phrase, and often used both by *Persius* and *Horace*. See what we say to this upon *Carm. 1, 1*.

(*) *Fas pervicaces est mihi Thyadas.*] *Fas est*, as the old Scholiasts explain it, does not signify here what it sometimes stands for, *That it is lawful*, but that it is possible; as *vas* signifies not only what is forbidden, in Greek *το αἰσχρον*, but also *το εὐδαιμονον* what is impossible. But take it in either Sense, it can never agree with the Thread of the whole Ode. Our Poet being frighted, least *Bacchus* should be angry with him for staring upon him un-awares, or as the same Scholiasts very well explain it, be-
 ing

ing so far besides himself, as to imagine, that Bacchus was coming at him with his Spear, asks his Pardon in very submissive Terms ———— *Parce, Liber, &c.* after which he goes on in this Ode to make his Address to Bacchus, and in treat his Favour, *Tu flectis amnes; Tu cum Parentis; Te vidit infans Cerberus*: But now how came he to be so Saucy all on a sudden as to say, *Fas est, I am at Liberty* to reveal the Miracles done by Father Bacchus; and to tell of his Mad Bacchanals and Rivers of Wine? These Words do not sound as if he were frightened, or design'd to ask Pardon; but do you correct the place in spite of all the Books thus,

Fas pervicaces sit mihi Thyadas

For this is but a Continuation of the Address which the Poet makes to Bacchus; Spare me, says he, because I feared at you: Give me leave to tell others how I caught you: Permis me to make a few Verses upon my Vision: For he durst not do this without Bacchus's leave, see Carm. 1, 18. Thus too Virgil, when he was about to describe Hell, first asks the Leave and Pardon of the Manes and Infernal Gods. *Æn.* 6, 262. Moreover the Copies of Horace write *Thyadas* or *Thiadas* in this place, but we ought rather to write *Thyiadas*, both according to Orthography and Authority, See *Valius Longus*, p. 2220. And yet we

find *Thyas* even in *Valius* in spite of his own express Words to the contrary; for he gives us three Instances, where *I* is put between two Vowels, *Aio, Troia, Thyias*. That from *Virgil, Æn.* 4, 302, runs thus. *Thyas*, ubi audito, &c. Thus *Valius* found it in his old Copies; so at present the old *Medicean* Copy writes it, if we may believe *Pierius*; but the rest of his Books say *Thyas*; and thus we find it in *Gruter's* Inscriptions, p. 599. 1. *ATEN-NIA THYAS*. There is much wrangling about this Word in Greek, *Θυάδης* is in all the Modern Editions of *Æschylus, Sophocles*, and the rest; but *Hesychius* writes it with two Vowels, *Θυάδης Βαχχίς*, where the very order of the Letters gives us no manner of reason to doubt how it was written. I am therefore best pleas'd with *Thyiadas*, which is like, *Aeyius, Harpyia, Hithyia, Orithyia*.

(c) *Dijetia non leni ruinâ.*] The old *Venetian* and *Lotharian* Editions, and some of the Modern Books write, *leni. Non leni ruinâ.* See *Seneca Phœn. Horat. Scem.* 2, 8. But the old *Parchments* are most in the right, when they say, *leni*, as the *Blandinian* belonging to *Cruquius*, and among mine, the *Leyden, Gravian*, and at first hand, the *Queen's-College* Copy. *Non leni*, that is *Cruel*, for *Pentheus* was torn in pieces by his Mother in her Madness. It is therefore

ill

ill done of some of the Editions, especially the Modern, to retain *to levi*; for our Author never uses a *Trochee* in this place, as *non levi*. There is a Fellow of Parts, who tells us, that *Alcaeus* did so, and it is true; but this is not *Horace's* way. I own, that in a *Sapphick* Verse, both *Sappho* and *Alcaeus* did often use a *Trochee* in the second Foot, which *Catullus* also does. vid. 11. and 52. But *Horace* took particular care in avoiding it both in his *Sapphicks* and *Alcaicks*. And he was much in the right; for those Verses flow into the Ears smoothly and slowly, whereas without a *Spondee* they would be too Light and Rapid. See what we say to this at *Carm.* 3, 2. v. 1.

(d) *Rhacum retorsisti leonem.*] Thus again, *Carm.* 3, 4, v. 55. Quid *Rhacus*, &c. To say most of the Modern Editions, without any regard for the *Parchments*, which with great Assurance write *Rhatum*, or *Retum*, or *Rethum*; they all use the Letter T and not C, only *Cruquius* found *Rhacum* in one of his Books; but owns, that C was blotted, so that at first hand it was *Rhatum*. All the Editions before the Year MDL. write it thus; he who first made the Alteration did it, I suppose, upon the Authority of *Apollodorus*, who calls one of the Centaurs, *Rhacus*, Lib. 3, c. 9. And so does *elian.* 13, 1. And *Callimachus*, hym-

no in *Dian.* v. 221. Besides this *Centaur*, there were others in *Greece* of this Name, as the *Rhacus*, whose Amours the *Scholiast* upon *Apollonius Rhodius* speaks of. Lib. 2, v. 479. There was another *Rhacus* of *Samos*, an Architect and Plasterer, of whom see *Herodo.* 3, 6. *Pausanias* l. 8. *Pliny* 35, 12. Be it then as they would have it, that *Rhacus* was the Name of a *Centaur*; what's that to the *Gyant* of whom *Horace* is speaking? None of the *Greeks*, that I know of, ever mentioned a *Gyant* of this Name. Nay, even that same *Centaur* is called *Rhatus* by some of the *Latins*, who, I suppose, went upon the Authority of other Writers and Books. Thus *Virgil* *Geor.* 2, 456, where all the Copies of *Pierius* say, *Rhatum*, not *Rhacum*. *Ovid Met.* 12, speaking of the Battel between the *Centaurs* and *Lapitha*, v. 271, 285, 301, mentions *Rhatus*, according to all the Copies of *Heinsius*. Thus we find it in *Valer. Flacc.* 1, 141. according to all the *Parchments* of *Heinsius* and *Carrius*; and in *Lucan.* 9, 390, according to all the old Editions and the Copies of *Pulmannus* and *Bersmannus*. So that the *Gratian* Editions are wrong in writing it, *Rhace*. Thus too we find it in *Claudian*, *Præfat.* *Nup. Honor.* v. 13. You see the *Latins*, with one Consent, call this same *Centaur*, *Rhatus*; so that we might, if we

so pleased, begin a squabble about the *Rhæus* that we find in *Callimachus*, *Apollodorus* and *Ælian*: But be this as it will, in the mean time there is no reason to set aside the Authority of all the Books concerning the Name of this Gyant, especially since all the *Greek* Antiquities favour this *Lectio*. *Apollodorus*, describing the Battel of the Gods and Gyants, among other things, says thus, L. 1, 6 *Ἡρακλῆς δὲ τὸν ἐξ ἑσίου. Εὐρύτου δὲ θυρεὸς σπυῖς ἐκτείνε*. Where, I beseech you, what can be the meaning of this last Clause, *Hercules killed Eurytus with an Oakn Spear*? This must be stuff. How came *Hercules* to fight with a Spear? What? Had he lost his Club? One of the *Manuscripts*, for *σπυῖς* reads *σπῆς*. Certainly we ought to make it *σπῆς*, as the most learned *Gale* observed upon the Place before I meddled with it. *Bacchus*, says *Apollodorus*, kill'd *Eurytus* with his Spear. Here, I suppose, we have found this same Gyant whom we looked for. *Eurytus*, according to *Apollodorus*, was kill'd by *Bacchus*, and *Rhæus* according to *Horace*. For *Eurytus* and *Rhæus* are both the same: and for *Εὐρύτου* we ought to write *Ρῆτου*, of and *υ* being pronounced alike by the *Greeks*, and often confounded one with the other in the *Manuscripts*, of which you may find a thousand Instances in *Suidas*, *He-*

sybins, and others. *Ρῆτου* stood for *Πῆτου*, whence the *Correctors* made it *Εὐρύτου*. I am not concerned to find *Bacchus* fighting with a Spear in *Apollodorus*, and in the shape of a Lion here in *Horace*; for the old Poets vary'd their Fictions as they pleased. In *Hyginus* we find *Epibialtes* and *Erytus* among the Names of the Gyants, where they correct it from *Apollodorus*, and write *Eurytus*, and where I write *Ræus*. The *Scholiast* upon *Hesiod's Theog.* gives us the Names of the Gyants, and among the rest *Ρῆτου*. I correct it, *Πῆτου*. These, unless I am out, are the only Places where I can trace this *Rhæus* or *Rhæus*, and these you find use the Letter T and not K, so that 'tis more easie for you to hammer out the Word *Πῆτου*, than *Πῆκου*; and yet *Navius* in his Poem upon the *Punic War*, retains the Cor K, as we find it extant in *Priscian*, p. 669, reduced to the *Saturnian* measure.

Rhuncus atque Purpureus, filii Terræ.

For without doubt, *Rhuncus* and *Purpureus* are the same, and answer to *Rhæus* or *Rhæus* and *Porphyrio* in *Horace*, and the other Poets. One of *Priscian's Manuscripts* writes *Runcus*, another *Ruebus*; but *Rhæus* is the plain true *Lectio* according to *Sidonius Apollinarius*; See *Carm.* 6, 14.

(e) Her-

(e) *Horribilique malâ.*] The meaning of the Place is this, that *Bacchus* took the Shape of a *Lion*, and fought with *Rhætus*; but the words do not seem to imply so much.

Rhætum retorxisti leonis
Unguibus horribilique malâ.

For by this, one would imagine, that there was a real *Lion* in the Case, many of which *Bacchus* used to have in his Train, among his *Tygers*, and *Leopards*. See then if you ought not to read,

Unguibus horribilisque malâ?

And thus we construe it, *you looking terrible with the Claws and Claws of a Lion, overturned Rhætus*. This participle, is often used by *Horace* in Sentences of this Nature, as in this very *Ode*—*Tetigitque cura*. Again. *Carm.* 3, 1. *Meliorque fama.* *Il.* 3, 4. *Fatigatumque somno*. It is very true, that all our Books write *horribili*; but it was otherwise heretofore, if we may believe *Acron* the *Scholast*; for he upon *Horribilique mala*, says *malâ metuendus*, which Interpretation certainly refers to *to horribilis*, and not to *horribili*.

NOTES upon NOTES. ODE 19.

N*Imirum isto Eurytus idem est, qui Rhætus.*] In this *Ode* the Dr. makes a horrid Potsher about the spelling of some proper Names; much Ink is spilt, many Pages consum'd, several old Parchments and Copies dusted, Commentators and Criticks quoted and confuted, various Lectiōs settled, Indexes and Lexicons turn'd over, and a great deal of *Latin* and *Greek* squander'd away; and all to prove whether we must read, *Thyas*, or *Thias*, or *Thmas*, or *Thyas*; as also, whether we must say, *Rhæcus*, or *Ræcus*, or *Recus*, or *Rin*cus, or *Rhucus*, or *Rhætus*, or *Ratus*; In the preceding *Ode*, we were equally puzzled, with *Gyas*, and *Gyges*,

and *Gigas*, and *Gias*, and *Gyes*, and *Gygæ*; whereas all this is just to as much purpose, as if a Critick should write a Book, to prove *K* to be the first Letter in the spelling of *Calendar*. As for *Rhætus*, it is a pretty Employment to observe, how the Dr. by the dint of *Etymology* proves his Name to be the same as *Eurytus*. I knew a very honest Fellow in one of the *Universities* who deriv'd his Pedigree from King *Peppin* by the very same Stratagem, notwithstanding his Name was *Diaper*; for thus he made it out,
Diaper — Napkin — Nipkin — Nippin —
Quasi, Pipkin.

ODE XX. *Ad MÆCENATEM.*

NON usitatâ (a) nec tenui ferar
 Pennâ biformis per liquidum athera
 Vates; (b) neque in terris morabor
 Longius; invidiâque major

Urbes relinquam. non ego, pauperum
 Sanguis parentum, (c) non ego quem vocas &
 Dilecte Macenas, obibo,
 Nec Stygiâ cohibebor undâ.

Fam jam residunt cruribus aspera
 Pelles; (d) & album mutor in alitem
 Superna, nascunturque leves
 Per digitos humerosque pluma.

(e) Fam Dadaleo tutior Icaro,
 Visam gementis litora Bosphori,
 Syrtesque Gatulas, canorus
 Ales, Hyperboreosque campos.

Me Colchus, &, qui dissimulat metum
 Marsæ cohortis, Dacus, & ultimi
 Noscent Geloni: me peritus
 Discet Iber, Rhodanique potor.

Abstin

O D, E XX. To MÆCENAS.

O N new uncommon Pinions born,
 To nobler heights I rise;
 My former Shape and Residence I scorn,
 I kick the subject Earth, and mount the upper Skies.

My high Descent and Birth I boast;
 These earthy Dregs despise:
 I'll not be banish'd to the *Stygian* Coast,
 Nor own the Pow'r of Fate, nor condescend to die.

Chang'd to a Swan in Milk-white Down,
 I feel my Legs grow light:
 My Arms and Shoulders put new Feathers on;
 I clap my New-born Wings, and urge th' impetuous
 Flight.

Like *Icarus* I float in Air;
 Thence with a curious Eye,
 Survey the *Hellepontick* Straights from far,
 And whence the *North* begins, and where the *Syrtes*
 lye.

From *Colchis* and *Gelonias* Shore,
 I pass to Realms unknown;
 To *Dacia*, priding in her warlike Pow'r,
 Thence to the rough *Iberian*, and the rapid *Rhone*.
 Say

Absint inani funere nania,

Luctusque turpes, & querimonia:

Compesce clamorem, ac sepulchri

Mitte supervacuos honores.

Dr. B—'s NOTES. ODE 20.

(a) **N** *EC tenui fexar.*]
Our Peter-house and
Queen's - College Copies say,
Non tenui fexar.

(b) *Neque in terris mora-*
bor.] The *Gravian*, *Queen's-*
College, *Galean*, *Magdalen-*
College, *Bodleian*, and some
other Copies belonging to
Torrentius, read, *Terrâ*.

(c) *Non ego quem vocas dile-*
ctæ Macenas obibo.] I cannot
think this Passage sound and
good, though thus we find
it in all the *Copies* and *Edi-*
sions. The Interpreters are
horridly puzzled to make
Sense of it. Some by *quem*
vocas, understand it thus,
whom you invite Supper; See
Catullus, and *Plautus* in *Sti*.
But this looks more like the
gluttonous Expression of a
Parasite, than the handsome
Address of a Dependent; as
if *Horace* did not value the
Wealth, Lands and Livings
that *Macenas* gave him at
Sabinum, half so much as
the eating of a few Sawfages
with his Patron. The bet-
ter part of Expositors there-
fore try another way, and
point the Passage thus,

Non ego, pauperum
Sanguis parentum, non ego quem
vocas

Dilectæ, Macenas.

As if his Meaning were, *non*
ego quem vocas, that is, *whom*
you call to thus, O Dilectæ, or
call him, *your Beloved*. But
neither will this Construction
mend the matter; for first,
it makes the Sense obscure,
a fault, that *Horace* is never
guilty of; for suppose there
were no *Points* at all, as it
was heretofore, would not
every Reader join *dilectæ* and
Macenas together? Just like,
Clare Macenas, Jacose Maca-
nas, &c. See *Statius* 2, 4.
where he calls his Patron,
Dilectæ. Besides, it is very
silly and foreign to the pur-
pose, to say *Ego pauper, ego*
quem Dilectum vocas, non obi-
bo, as if it were so much the
greater wonder for him to
die, because *Macenas* had a
kindness for him. That brave
Fellow *Julius Scaliger* says ve-
ry acutely and very well, *These*
things do not hang together;
Non ego quem vocas Dilectæ,
Ma-

Say not, I dy'd; nor shed a Tear,
Nor round my Ashes mourn,
Nor of my needful Obsequies take care;
All Pomp and State is lost upon an empty Urn.

Mæcenæ, obibo; For what is this? or how pathetick? Was there any wonder that a Poet, who pleas'd Mæcenæ should die? Here the Puppies are so far from understanding Horace, that they do not understand Scaliger; for Scaliger wrote thus, *Imo nihil mirum Poetam qui placeat Mæcenati non interire*, that is, that his Works should be immortal; 'Twas a Blunder of the Printers, who left out the Negative. To be short, you must construe the place thus, *Non ego, non ego obibo, quem vocas sanguis pauperum parentum*: here you find no trifling; here the Antithesis Shines. Though I am the Son of a Poor Man, I shall not die; neither mean Birth nor Poverty shall hinder my Writings from being Immortal. But then how comes Mæcenæ to call Horace the Son of a Poor Man? would so fine a Gentleman twit him with his low Descent? Horace himself informs us otherwise, *Serm. 1. 6.* Mæcenæ could never say this in earnest; perhaps he might rally and jest with him on this Subject; but to solve all at once, let us mend the

Place, and write, *Non ego quem vocant*; that is, whom my Rivals, and those who envy me, are pleas'd to call so. It was very natural for those Rogues the Librarians to change *vocant* into *vocas*, because a Vocative Case came next, to which they, in their great Wisdom, thought the verb ought to be joined.

(d) *Et album mior in alitem supernè.*] Almost all the Books say *supernè*, with the last Syllable short, according to Lucretius, 6, 543. *Inferus* is the same. *Ib.* 696. See *Prudentis Peristeph.* 12, 39. *Cath.* 3, 10, Where Nick Heinssius makes a Mark upon *Infernè* from *Ausepius*, *Epif.* 5. To which you may add one of his bawdy Lines. See also *Festus Avienus* in *Or. Mar.* Let those therefore that will, read *supernè* in Horace; but since the most eloquent *Muretus* says, that he found *superna* in some old Books, and if the *Excerpta* of *Heinsius* may be credited, it is so in our *Zulichemian Copy*, to which our *Leyden* and *Magdalen-College* seemingly agree, when they write *supernas*, it is best to take *Muretus's* Emendation,

Muretus

—— *Mutor in alitem*
Superna.

For there is no Poet of that polite Age who makes the last Syllable of the *Adverbs* short; neither is *superne* so commodious in this Place as *superna*; for by *superna* he means the upper Parts of his Body, but *superne* signifies above the Body and Head and all. *Mutor superna in alitem*, is a very pretty Greek Phrase. See *Ovid Metam.* 9, 8. Neither be under any concern about the meeting of the Syllables, *superna nascuntur*, for in *Virgil* we find *Achaica castra*, *Dorica castra*, and the like.

(c) *Jam Dadaleo ocior Icaro.*] I wonder why *Horace* should take Example by *Icarus* in this Place, unless he had a Mind to foretell the breaking of his Neck: he came off better when he used it at *Ode 4. 2.* Whoever therefore flies after *Icarus*, whether he flies fast or slow, will certainly come down soule into the Water. I cannot think a Fellow with so good a Nose as *Horace*, could avoid smocking some danger here. My *Leyden* Copy, dated *Anno DCCC*, for *ocior*, writes, *notior*. It is plain, here was a squabble among

the Books about this Place. But what if you wrote *notior*, that is, *I*, being changed into a Swan, will not fly after *Icarus*, but will fly safe, and so visit far Countries. See *Ovid Trist.* 3, 4.

Quid fuit ut tutas agitarit Dædalus alas,
Icarus! Icarus nomine signet aquas?
Nempe quod hic altè, demissus ille volabat:
Nam pennas ambo non habuere suas.

Here the most acute *Nick Heinsius* for, *agitarit*, reads, *agitaris*, which is right; he ought also to have read *Icarus* for *Immensas*, according to four Manuscripts, *Immensas* is an Epithet as cold as Ice, and he has also blundered in publishing contrary to all the Copies,

Nam pennas ambo nonne habuere suas,

For the old Books are in the right, when they say, *non habuere suas*; that is, both of them had Wings that were Artificial, and not their own; why then did they not both fall, or both escape? the reason is, because one of them was a High-flyer, and the other a Low.

The End of the Tenth Part, and Second Book of ODES.

